THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Modest Composer—The "Appetency" in Music—How Every Disappointed Musical Prig Slapped Kelley in the Face for his Impudence—Life is Not a Nursery, But a Rat-Pit—A Young Musician's Struggle for Recognition in the Magnanimous Metropolis—The Amazing Envy and Jealousy of Singers.

I suppose Mr. Edward Kelley, the composer, whose music to Macbeth was recently given to the New York public at Chickering Hall, received the severest and perhaps the most salutary lesson in the way of moral discipline that can be administered to a neophyte.

I had the opportunity to talk with him the other day, and found him a modest, retiring, sensitive, dreamy young man, wholly averse to self-laudation and utterly ignorant of the methods of working or opposing talent in the Metropolis.

No one can talk to him long without feeling the influence of a curiously naive and gifted nature, as yet unsophisticated and perhaps undeveloped. He talked about music with an instinctive grasp of its subtler spiritual significances that was charming, and did not appear to know that what he said with a simple, impulsive earnestness had been said by profound scholars after a lifetime of thought and painstaking investigation.

I suppose that in music, as in poetry, the "appetency," as Dr. McCosh would call it, counts more than in anything else. You can't tune a man by contract up to divine utterances. He has got to have the endowment and the organization. If he is doomed to sing, he must have the accordant strings in him, and the chances then are that he is doomed to suffer.

When I talked with this unpretentious, earnest, imaginative young man, who seemed to tremble in the presence of all the great masters who confronted him, and who spoke softly and modestly as if with a deep-down reverence, I remembered with amazement that Mr. McKee Rankin had presented him to New York as "The Wagner of America," and trumpeted him with theatrical claptrap as the prodigy of the age, thus inviting every disappointed musical prig who had been forced out of musical composition into literary denunciation to come and slap him in the face for his impudence.

When I thought of the hardihood of McKee Rankin, and his absurd commingling of patronage, good will and humbug in holding this young man up as a miracle and a protegé, I was amazed.

So far as I could judge of Mr. Kelley by a personal and close examination of him, I made up my mind that he had something to say to the world. It was not a matured thought; he was uncertain, lisping, undisciplined, confused in his utterances, but there was a noble enthusiasm behind it all and that alert intelligence suffused with emotion which amazes us at times by its electric grasp of a truth while we are frittering with facts.

I liked the nature of him. It was ingenuous, sympathetic, delicate. Scholarship—experience, back ground, he had none.

So this was the undeveloped but finely strung young man who had come up to the Metropolis, as thousands of others had done, brimfull of himself and his work, wholly ignorant of the conditions, the perils, the pains of daring to utter himself.

It is the value and significance of the lesson administered to Mr. Kelley that I wish to point out, because hundreds of ambitious, generously endowed, sensitively wrought and deserving weaklings of both sexes fall by the wayside every year in the Metropolis, not knowing what the first severe lesson of practical contact with the world means.

Let us regard the Metropolis as a school for a moment.

The young musicians are the sensitive, thin-skinned boys who have been petted and coddled by an indulgent, emotional mother. The trouble with these boys (or girls) is that they impute some of that mother's kindness and disinterestedness to the rest of the world. There is a beautiful mistake here, which is corrected the moment the lad is landed in Princeton, or West Point, or Annapolis. The first lesson means this: "You've got to fight for your life, and we'll kill you if we can."

Fancy the youngster saying: "What I want is encouragement, sympathy, help, affection, kindness, appreciation!"

Fancy the reply of the school: "Well, what you'll get is kicks, cuffs, distrust, suspicion, envy, jealousy, hatred. We'll trip you up on the stairs and break your neck when you're not thinking. We'll lick you on the playground and guy you in the class-room. Sympathy? O scissors! How much punishment can you take without squealing? You will not get much comfort here. You've got to clinch. Some of us hate you already for your delicacy. What business have you got to have more delicacy than anybody else? Put your hands up."

On the whole, this is a salutary lesson, seeing that life on its practical side is not a nursery but a rat pit.

The first lesson of sensibility is opposition. And sensibility is another name for the finely endowed workers.

Let us suppose that Mr. Kelley is so far human that he wanted a hearing for what he had to say; that he believed the Metropolis, being the biggest place, was also the most magnanimous; that it listened to all beginners, and encouraged talent of every kind, and welcomed from all parts of the world, and especially from America, everybody who had something to say, and out of its vast human experience always offered help to suffering humanity.

If Mr. Kelley thought anything of this kind, he must have been petted and coddled into an utter misapprehension of the truth.

So far from being listened to with patient endeavor to find out what he had to say, he was heard with an impatient distrust. Instead of kindly attention he received bitter ridicule. Instead of being welcomed he was scorned. Instead of encouragement he was met with a howl of derision.

Some of the clever articles in the daily papers were constructed only to show how much the writer knew, and to demonstrate how absurd it was to begin anything. Why didn't Mr. Kelley reach fame before he started? Didn't he know that beginners were the most presumptuous asses in the world? Why didn't he arrive before he came? Others demonstrated with wit and ridicule that he wasn't the Wagner of America, but carefully avoided saying what he was.

Altogether the magnanimous Metropolis, so far as it found expression in its musical criticism, regarded Mr. Kelly's attempt to set music to Macbeth as an impertinence and his advent in New York as an intrusion.

If Mr. Kelley got any lesson at all out of this, it was that that the law of art is circumscribed by a law of society called the survival of the fittest; that there is no coddling when once in the arena, but a good deal of scratching and biting and need of a good deal of staying power.

I have often wondered how young musicians make any headway at all in this country. They are almost as bad as young doctors. How do you suppose a young composer is to hear his music played by an orchestra if he has not money to employ one?

Some years ago a gifted young fellow born on a farm came down here with Mozart and Haydn buzzing in his head, and sat down in a boarding-house to starve and study.

Every relation he had regarded him as an idiot. "Music?" they would say, with unutterable contempt. "Music? you fool! go to work and be a man." But he preferred to study and starve with the muse to living on the fat of the land with the mechanics. I used to watch him with curious interest. He was a nuisance in the boarding-house. People cursed the relation of the chords after nine o'clock.

He looked like a beggar, but he had a singing soul. He pegged away. I don't think anybody had a kindly word for him. I do not remember that anybody said to him: "My boy, go ahead. The voice that calls you is a good angel—don't smother it." On the contrary, everybody called him a fool. He was music-mad with young blood. He went to Theodore Thomas five, six times. He wanted to unburden himself to somebody who knew more than he did. That mogul kept him waiting in the hallway, and finally discouraged and snubbed him. He got into a chorus to pay his board. He copied music. He sat up nights hungry to earn enough to buy music books. He begged tickets of me to hear the best music. I got to like him and I sent him night after night to the German opera, and many's the time I've heard him go over the whole performance at the piano from memory and had him point out with an enthusiasm that was delightful the intricate beauties of the score. He appeared to have a sixth sense that was wholly musical, and, as is so often the case, it appeared to weaken the other senses.

I sent him once with a note of introduction to a conspicuous musical critic for words of cheer, merely saying that I thought he had a talent worth encouraging. The reply that I got was to the effect "that the woods were full of them." He didn't think it would pay to encourage all the geniuses.

Do you know, I had a notion that this was frightfully selfish and arrogant?

My young friend in course of time grew to have a guilty look, as if musical ambition were a crime. Such compositions as he worked out were grandiloquently pooh-poohed. He was referred to as a musical tramp, as one of those dangerous phenomena, a youthful prodigy whose place was in a dime museum, not in society.

For two years he worked and studied and kept his mouth shut, and the first generous hand that was extended to him was by the late Dr. Damrosch.

He called at the house of that musician one day, acting and feeling like the Syrophœnecian woman who was willing, like the dogs, to eat of the crumbs that fell from the master's table. He merely wanted the *maestro* to hear a composition. He had made up his mind to be treated like an outlaw. The old gentleman shook hands with him kindly and listened to him patiently. When the boy told him that he was poor, friendless, uneducated, the doctor took his hand and said: "All the more reason that I should hear you, my son."

Then he made him play his composition, went over it carefully, pointed out its weak spots, commended it, asked him a thousand questions, patted him encouragingly on the back, saying: "Bravo, excellent; you've got the right feeling and a keen sense. You must come and see me every week. I'm a terrible busy man, but I must find time to talk to you and guide you a little. Good-bye, for you will be a musician if you only go right."

You ought to have seen that boy's eyes sparkle! You ought to have seen the lift it all gave his faculties. A few kind words only!

But I don't think he would have appreciated the treatment if he had been accustomed to it.

The first thing to do with a young musician is to harden his muscles.

And it is very much the same with a young actress who is born with the sensibility that makes acting. She's got to take blows before she can carry laurels with triumph; and if she cannot suffer and fight patiently she will never reach.

It is a remarkable fact that there is a great deal more human feeling and generous assistance in the dramatic than in the musical profession. The envy and jealousy of actors are nothing by the side of the envy and jealousy of singers.

Your German and your Italian doctrinaire hate each other as bitterly as if they belonged to different religious sects. Your two sopranos disparage each other like viragos. I should like to have the personal struggle of a girl like Zelie de Lussan told in all its details of mean opposition, contemptible back-biting, small hatreds and bitter paragraphs.

It would amaze you.

The world of music one would suppose was a world in which the softer and better qualities of the human animal predominated.

Alas! it is a world where the fight is more desperate, the opposition more relentless and the rewards more precarious than anywhere else.

NYM CRINKLE.

CARRIE TURNER.

Madison Square Affairs.

"The engagement of the Madison Square Theatre company in Jim the Penman at the Boston Park Theatre," said Manager A. M. Palmer to a MIRROR representative the other day, "beats anything we have ever done there. I have a letter here from Mr. Schoeffel which states that the advance sale for next week is even larger than was that of last week at this time. We open at Chicago, you know, on June 6, for eight weeks, and probably eleven, and then go to Boston to play there during the month of September, opening here again on Oct. 1, most probably in Jim the Penman. Richard Mansfield will occupy the Madison Square from the 1st of June to the 1st of October.

"Regarding the authors' matinees, let me state that they have been so successful as to warrant me to feel very hopeful of continuing them. There were three during the past season, the plays presented being A Foregone Conclusion, by W. D. Howells; Marjorie's Lovers, by Brander Matthews, and Elaine, by George Parsons Lathrop and Harry Edwards. None of them were failures and all were reasonably successful. I found them highly satisfactory as far as they went, and was only sorry that I wasn't able to do all that I had promised myself I would do, owing to a variety of reasons. Next year I hope to do better. So successful have the plays been that I hope to do something with them at another time. Marjorie's Lovers has been rewritten and will be produced in Chicago, and maybe in Boston. A Foregone Conclusion will be certainly produced in Boston, and Elaine also. The report that Elaine will open the season at the Madison Square Theatre is not true, though the play will be done here again, as I am convinced that a certain portion of the public, at least, would like to see it. I shall put on Hard Hit, Henry Arthur Jones' new play, in Chicago, and if it prove a success I shall present it here."

At the Theatres.

WALLACK'S THEATRE—DEACON BRODIE.

Deacon William Brodie	Edward J. Henley
Walter Leslie	Eben Plympton
William Lawson	F. Everill
Moore	Charles Groves
Smith	Charles Coote
Ainslie	F. F. Mackay
Hunt	Lube Martin
Jean Watt	Carrie Coote
Servant	Florence Eber
Mother Clarke	Ella Chadler
Mary Brodie	Annie Robe

At the special matinee at Wallack's on Thursday was produced, for the first time in America, Deacon Brodie; or, The Double Life, a new and original melodrama, founded on facts, by Robert Louis Stevenson and William Ernest Henley. It would be instructive to learn where the authors got their facts and how far they have suffered metamorphosis in the process of manufacture for the stage.

Deacon Brodie would be a very nice piece, indeed, if it could be read wrong-end-foremost, as you reverse an opera-glass. In its main characters, as in much of its scene and action, it seems to the average and unsophisticated eye to be human nature standing on its head, all known principles of morality, probability and consistency completely perverted or inverted, and everything happening not merely as it should not, but, presumably, as it never would happen.

Deacon Brodie is a middle-aged inhabitant of Edinboro' who maintains, to the world, all day, the reputable seeming of an honest master-carpenter, and good son, brother and citizen. At even-tide, he strips off the coat of respectability, dons that of rascality, and persistently gambles, drabs and "burgles" all night. The duplicity in his social functions but mirrors that of his own character, and he is consistently inconsistent even in his playful inconsistencies. He might be concisely noted as the most fathomless ass and white-livered hound yet known to the stage. He is throughout the piece in a state of chronic repentance at his own villainy, from which he as chronically emerges for his next *coup*, like the nervous school-girl who refreshes herself with a "good cry" before going to a picnic. It may be remarked, however, that he always repents just when he has got into hot water, and then only. He cannot marry his sister to her lover because he has spent all her trust funds, and weeps over her as he heroically bids her break off the match. Having "laid for" a gull in a gambling den, he is tricked by his own confederates with the wrong dice, and retires in another flood of despair, remorse and tears. After spending the evening with his sister's *fiancé* and affectionately warning him not to leave his strong-box too near the window (on which box, by the way, he has made one futile attack a few days before), he returns, masked, ten minutes after, only to be caught and brought to his knees by the angry brother-in-law prospective. With his peculiar faculty for gloating over his own iniquity and sweetly savoring his own repentance, he makes another tearful confession, frankly informing his relations that he has one more little job on hand, in honorable engagement with his burglarious partner, Moore. Said Moore, be it remarked, is the ruffian who tricked him with the wrong dice, and who has nearly broken his neck when he loftily reproves the little failure of agreement. These confederates, too, mistress, burglars and all, have a nail way of walking in on him at all hours of the day or night, and in all company, without ringing, in a way which makes things lively but a little embarrassing. On the present occasion, Jean and Moore drop in to fetch him, and as it is purely a family matter, brother-in-law Leslie and Uncle Lawson, the Procurator Fiscal, gently yield to the emergency. When, in the next act, Brodie, with his pal, are busy with their burglary, a wretched confederate, who has been persistently cursed and kicked to bring him to a proper state of mind, sets the police on them. Brodie escapes, first taking care to stab the traitors with the comforting and high-minded reflection that he is "honest at last." He gets in at his own front window, in default of latch key, only to find his old father just expired, the whole family on foot, and Hunt, the detective, awaiting him in the corridor. Hereupon he luxuriates in a little more confession, with remorse *obligato*, joins the hands of the lovers and then, rushing at the Bow street officer, is slain, and rolls over before the footlights, to the great relief of all right-thinking people.

It would be waste of words to further insist that from any standpoint of good dramatic construction Deacon Brodie is a very poor bit of piecework. It violates not only the general canons of probability, but the special principle that to make the hero interesting he must be reasonably consistent with himself and the laws of human nature. "Don't, please, be such a water-gruel devil," says the great poet and critic of the century; but he likewise adds: "Be sure, though, that enough occur."

And certainly in the Deacon a good deal occurs between curtain-rise and curtain-set. One arrest, two rows, two burglaries and two homicides. What could heart desire more? There is plenty of high-sounding language, emotion, tears and invectives, and general bustle, with some thrilling situations. With a little condensation, which is imperatively needed in dialogue and action, the piece ought to be a taking one for the popular taste, and whatever flaws the orchestra critic may see in it, the gallery god will find none.

The title role was, from the melodramatic point of view, well acted by Edward J. Henley. He has a tall, graceful figure, expressive features and fine voice. He rants frequently, but it is good, vigorous, sonorous rant, and fitting enough in its place. Some of his declamation shows distinct traces of Irvingism, but more of it, and more especially his posing, the influence of an actor well known on the New York boards, which caused the captious remark, in our hearing, that he had apparently studied the role by Bellew-light. In his quieter passages he does some neat, finished and dignified work which betokens capacity for a much higher class of drama, and the sustained spirit of his acting was the more creditable that he was, unsuspected by the audience, suffering from painful weakness and indisposition.

The supporting cast was excellent. Charles Groves and F. F. Mackay largely shared the honors of the evening, the one by his picturesque brutality as the ruffian Moore, and the other by his cowering meanness as the informer Ainslee. Annie Robe was a very sweet and gentle Mary, and Eben Plympton a manly, honest friend and lover. F. Everill, as he never fails to do, gave a really finished character-sketch in the part of the shrewd kindly old lawyer, the Procurator Fiscal. His Scotch brogue was excellent and so was the Cockney slang and thieves' patter of the detective Hunt. It is not probable that a piece involving so much English dialect could be so fitly produced at any other theatre in town.

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Clara Morris opened in Miss Multon at the Windsor Theatre on Monday night. A large audience gave her an enthusiastic welcome. The most able intellect of the Metropolis has paid tribute to the art and power of Miss Morris in depicting intense emotional character, and her genius in moving and swaying her auditors is unabated in its realism, force and breadth of sympathy. In Miss Multon the conflict between tumultuous emotion and a strong mind is painful to witness, as it implies that the heroine is near that boundary line which separates sanity from insanity. In these scenes Miss Morris rose to all her pristine power. She was ably supported. Henry Miller, as Maurice De Latour, created a very favorable impression. Joseph Brennan was effective as the genial Dr. Osborne, and Kate Denin-Wilson, as Arabella Osborne, was the beau ideal of a woman not soured by spinsterhood. Emily Seward impersonated Mathilde De Latour in an engaging manner. Angela Ogden, a pretty child with flowing golden locks, captivated the audience as Paul De Latour, and Clara Ogden was graceful and pleasing as Jane De Latour. H. B. Phillips was very effective in make-up and impersonation of the tutor, Mons. Belin. Next week, Edmund Collier in Michael Strogoff.

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There will be but three weeks more in which to see The Old Homestead at the Fourteenth Street Theatre, for Mr. Thompson is going to the real homestead in June, to spend his holiday amid its orchards and meadows with the quaint bucolic characters that are so amusingly delineated in his play. The popularity of the entertainment remains unabated, the audiences receiving with laughter and applause its pure and healthful fun. Uncle Josh has done much to lighten the hearts and minds of our busy citizens.

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The Shaughraun has been the means of increasing Mr. Boucicault's receipts somewhat at the Star, but the engagement has not been signally successful in the pecuniary sense. The veteran comedian finishes here on Saturday night and then goes to Chicago.

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Rienzi is strong enough and noisy enough to please the populace, and so Miss Mitford's stilted tragedy and Mr. Barrett's preachy performance of the loquacious hero are attracting large and demonstrative assemblages.

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The Kindergarden's engagement at Dockstader's bids fair to be profitable, for the entertainment is seasonable, some of the people clever and the musical selections of the popular kind.

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Herrmann and his prestidigitatorial wonders are the source of much enjoyment to Grand Opera House visitors this week. There are several novelties and a number of stale tricks in his programme, but they all "go" with equal *eclat*. Herrmann is beyond question the most graceful, dextrous and original magician now before the public.

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Monte Cristo is being given at the People's by Mr. O'Neill and his company this week.

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The Highest Bidder appears to have created an agreeable impression with the Lyceum's public. At all events the houses have been steadily good and the merriment pronounced and continuous.

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Our Society is proving a strong card for Mr. Palmer's supplementary season at the Madison Square. The production of Mme. Dolaro's comedy, Fashion, has been postponed until Thursday afternoon of next week, owing to changes in the cast and the need of more rehearsals.

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Adonis is doing a rather meagre business at the Bijou. What else could Mr. Dixey honestly expect when the threadbare nature of his entertainment is considered? He is jeopardizing his popularity by adherence to his erst attractive burlesque, which is worn out so far as New York is concerned.

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The success of Annie Pixley in The Deacon's Daughter, at the Union Square, is very gratifying to the admirers of this clever soubrette. The piece will run for some time longer.

The Musical Mirror.

The McCaull Opera Comique company began a week's engagement at Wallack's on Monday, with Millioecker's operette, The Black Hussar. The performance gave great pleasure to a large audience, which encored the favorite numbers with warm and amiable persistence. The pretty music was well rung, as to the chorus, and acceptably by the principals. Hubert Wilke, the Frederick of the evening, has a good tenor, of baritone quality, and sings fairly, though in rather crude style. Marion Manola, as Minna, the elder of the Hackenback twins—if that is not a bull—displays a fresh and flexible voice, an easy and well-trained method and a bright, lively style of acting. She spoils a good deal of her music, however, by flatting most distressingly. The other twin, Celie Ellis, won great applause by her pleasant singing of the pretty sentimental air, "Bid Me Good bye and Go." Edwin Hoff also was very acceptable for his pure tenor and good method in his sentimental ballad about "Woman's Love."

The main interest of the evening centred in the grotesque fun of De Wolf Hopper as the Burgomaster and J. De Angelis as the pluralist servant Piffkow. If the standard of humor set by these gentlemen is to prevail, the future low comedian of operette will have to supplement his studies at some musical conservatoire with a thorough course of trapeze, india-rubber contortion and acrobatics generally. Mr De. Angelis in especial displayed a gymnastic activity which would make him invaluable to the Ravels or the Hippodrome.

The famous topical song, "Read the Answer in the Stars," was sung so amusingly by Cottrelly, Hopper and De Angelis that the delighted audience seemed really unable to get enough, and the long-suffering artists, after intercalating an entire grotesque baseball scene, were forced to sing a—perhaps extemporized—strophe to hint that their store was fairly exhausted.

An Unexpectedly High Bidder.

"I regard the success of The Highest Bidder," said Manager Daniel Frohman to a MIRROR reporter the other day, "as one of the curious events in dramatic affairs. It was intended that the play should only finish the Lyceum Theatre season. It now looks as if we shall not be able to withdraw it until the dog-days. We have never had such business in this theatre as we're doing now. On Monday night of this week we not only had the largest Monday night of the year, but we had to display our 'standing-room only' sign, which is something unusual here. It seems to be just the play for this season of the year.

"This demonstrates the uncertainties of untried manuscripts. Mr. Sothern had this play in his trunk for some years. He gave it to me to read a few months ago and I at once planned to produce it on the 1st of May, so as to finish the regular season. You see the result. The same thing happened with Pink Dominos in Paris. It was put on for a stop-gap and made a sudden hit. For the first time I regret that the Lyceum Theatre is so small."

The Best Written-to Man in Paris.

The veteran critic, Francisque Sarcey, has been getting into hot water, as critics have been known to do this side of the sea—this time by his outspoken hostility to the present exaggerated luxury in *mise en-scene*. He has long maintained that the extreme minuteness, costliness and splendor of much of the modern staging are not only superfluous in themselves, but distinctly subversive of the prime intent of dramatic art. They take from the management resources needed for more essential matter; they divert popular attention from the main business of the piece, and they habituate the public to exorbitant claims in the matter of stage splendor, not always easy to satisfy. Still worse, they encourage the author to write pieces directly intended to give room for realistic mounting, or to piece out, with such devices, his deficiencies in essentially good dramatic work. Some recent strictures on a recent work of Zola's have stirred the journalistic hornets' nest, and the editor of the *Gaulois*, in printing the squib which we here translate, calls him "the best *written-to* man in Paris." The letter is from the famous leader of the literary Old Guard, Eugene Sue, and—it would be an insult to the reader's intelligence to suggest—"is meant sarkastikul."

MY DEAR COLLEAGUE: I have just read one of your late theatrical articles in the *Temps*, and the blood of the old polemic war-horse is so stirred in me that I can not refrain from reply. It is not a wise thing to do, I know, for in face of superior weight and numbers, mere opinions are of so slight account. But I can't help myself; nothing puts so much life into you as a little passion—when you're dead!

I see, moreover, how hard it is for me to enter on a dramatic-literary discussion anent the Mysteries of Paris, the piece so skilfully worked up by my friend, Ernest Blum, from my own romance. I shall forbear to go into tedious detail and take issue with you on one point merely.

You have made mention of the Mysteries of Paris, dear colleague, and what is more, in a very appreciative way; I owe you all thanks for your kindly comment. Moreover, Rochard sends me every day the box-office receipts, which never fall below the maximum. Your predictions therefore have been amply fulfilled. Unfortunately you start with a set prejudice against all *mise-en-scene*, properly so called. You limit your attention to the piece and the characters and the way in which the roles are written and the scenes put together. You are sadly careless of the accessories, which yet form the capital point in modern literature, as I have just assured myself by a thorough reading of the works of my successor, Emile Zola.

Thus, while you lay stress on the tableaux where action is mainly involved, you have slighted the scene of the rural breakfast on the grass, the most original of all, and my favorite. You fail to see in it the tendencies of the new drama, with its symphonic movement, its alluring *pot-pourry of* victual, sauntering with its greasiness Nature's surrounding wealth of flowers! One specially fine pie you have passed without mention. Now, when you squelch the pie you squelch the whole background of adipose and comfortable well-being, against which we set off the delicate outlines of Fleur-de-Marie. But much you care for that! You seem to bear them a grudge for filling in the gap in his action with a game pie.

Neither did you see, cunningly, that the pie is an obligato accompaniment to Serpette's song, so delightfully sung by Zulma Bouffar, you have failed to appreciate that the pie is part of the play, and assumes in the action the dignity of an idea! Come come, dear colleague, you are shamming simplicity; don't make yourself out duller than you are. The stage to-day has got well beyond the romantic and the realistic; it is culinary. There is a salad in Francillon, and, I am told, a head cheese in the Ventre de Paris. The salad and the cheese, heaven be thanked, have made noise enough, and it wouldn't be fair not to give the pie in the Mysteries the same chance. You like to see pieces twice to settle your opinion. Go back and take another look at that pie; I am sure you will find a lot of things in it which didn't strike you on first hearing.

I hope you will devote one of your next articles to this unjustly neglected pastry, and when you have got over your lamentable prejudices you will vent your ultimate enthusiasm in the heart-felt exclamation: It looks like real veal! Sincerely and devotedly yours,

Attest copy: EUGENE SUE.
FRIMOUSSE.

Gossip of the Town.

Mme. Trebelli sails for England on Saturday.

Date-books are not near so handy as they were a year ago.

Virginia Harned is disengaged and at liberty for leading juveniles.

Charles N Schroeder has been re-engaged as manager of the Fifth Avenue Theatre.

It is reported that Boston is shortly to have a School of Acting and a theatre to be devoted exclusively to amateur theatricals.

Edward J. Ratcliffe is disengaged for next season. He is specially engaged for the production of The Judge at Saratoga on May 18.

Milton Nobles' mother died at her son's home in Brooklyn on Wednesday, May 4, at the age of sixty-eight. The funeral took place on the following Friday.

George Wood, the Minstrel, has returned from the Coast. He has not had the best of luck as a manager in San Francisco, but has reaped laurels in his specialties.

Bryan O'Lynn, the Irish comedian, has joined Ben Maginley's Inshavogue company. Manager Hicks writes that Inshavogue is an assured success, and that Mr. Maginley has a part that fits him like a glove.

During the recent illness of R. E. Graham, Ed. H. Van Veghten has been playing the role of General Knickerbocker in the Little Tycoon. He acquitted himself to the satisfaction of everybody. Mr. Graham is recovered and again in harness.

L. C Wegefarth, of 27 Union Square, is the author of a pretty song entitled "Papa's Footsteps." It has been very favorably commented on by the leading city dailies, and is having a fine sale. It is a tuneful contribution to the world of song.

A professional matinee of The Deacon's Daughter will be given by Annie Pixley at the Union Square Theatre on next Tuesday, May 17. Applications for seats for the performance must be made by mail and all requests must be in by next Saturday.

Letters of administration on the estate of John T. Raymond, the personality of which is estimated at $2,000, have been granted to his widow, Mrs. Courtney Barnes Raymond. Charles C. and Lorenzo Delmonico are the sureties for the administratrix.

It is said that a substitute for paper snow has been discovered in Paris. It consists of the scraps and clippings of kid left over from cutting out gloves. They float in the air, descend with very realistic slowness, and cling visibly to the costumes of the actors.

Charles Puerner's new American comic opera, The Pyramid, will be presented at the Star Theatre next Monday night under the supervision of Jesse Williams. The cast will include Harry Hilliard, Frank David, Ellis Ryse, Paul Arthur, Addie Cora Reed, Rosa Cook and Helen Standish. A grand chorus and increased orchestra will be under the direction of the composer. Voegtlin and Maeder have painted the scenery.

Frank Daniels closes season with the Rag Baby in June, and on August 29 will open his season in Syracuse with Howard P. Taylor's Little Puck, under the management of Hayden, Dickson and Roberts. Mr. Daniels will play Puck, both father and son, and a number of specialties, choruses and marches will be introduced. The supporting company will number fifty-four people, and will include a French juvenile ballet. Time has been booked up to June 16.

Lizzie Evans' regular season will close three weeks earlier than originally intended—at Portsmouth, O., on May 14. There she opens the new Opera House to-night (Thursday, 12th, and remains three days. Manager Callahan succumbs to the Inter-State law and drops further dates. His season has been thus far profitable and he lets well enough alone. Miss Evans opens the warm-weather season at the Sans Souci Garden, Providence, on May 30, and thereafter enters upon a Summer rest.

W. S Moore has been made general manager of the new organization known as the Board of Managers of Vaudeville Theatres, with headquarters at the Central Theatre, Philadelphia. It is proposed to organize companies of the best material to play the leading variety houses in some twenty of the large cities, and ensure the very best performances. Leading managers are at the head of the scheme, which has been entered upon in a businesslike way.

A benefit to Mme. Malvina, the well known dancer, takes place at the Lyceum Theatre to-morrow (Friday) afternoon. The pupils of the Lyceum School will appear in Cape Mail, and there will also be a recitation by little Tommy Russell and performance of a comedy by Mrs. Doremus, entitled The Circus Rider, in which Cyril Scott will take the leading role, assisted by amateurs. The performance will conclude by an original dance by Mr. Scott and Mme. Malvina, in which there will be an instantaneous change from ancient to modern costume.

William Welch, the minstrel, died suddenly last week. Mr. Welch had been ill but a few days, and it was not thought that the trouble was serious. His death was a shock to his many friends in and out of the profession. He had been a minstrel and actor for nearly thirty years, and as an author of minstrel burlesque and business generally had few equals. For a long time he was identified with the well-known team of Welch and Rice. There were few better known or more handy men about the minstrel stage. For the last season and up to the time of his death Mr. Welch was a prominent figure in Dockstader's Minstrels, and much of the success of this organization was a result of his happy conceits in "wicks that are new" and in the realm of burlesque. Of late Mr. Welch had given all his spare time to the interests of Jennie Yeamans, whom he was to have managed next season. He leaves a widow and one child.

CASINO, Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $20.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
Seats secured three weeks in advance.
A MAGNIFICENT PRODUCTION
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11.*

UNION SQUARE THEATRE,
Under the management of J. M. HILL.
ANNIE PIXLEY,
Great success in
A. C. Gunter's new play,
THE DEACON'S DAUGHTER.
New Songs, Sparkling Medleys, Handsome Costumes and New Scenery.
Matinee Saturday.

BIJOU OPERA HOUSE, Broadway near 30th St
Welcome back to New York of America's favorite comedian,
MR. HENRY E. DIXEY,
Supported by Rice and Dixey's big Burlesque Company in
ADONIS,
with all its attractions and a budget of novelties,
Every evening at 8, and Saturday matinee at 2.

FIFTH AVENUE THEATRE,
Proprietor and Manager, Mr. John Stetson.
Last Week.
MRS. LANGTRY,
accompanied by Mr. COGHLAN, and her own company.
Thursday, Friday, Saturday Evenings and Saturday Matinee,
in response to many requests, and last four performances of regular season,
LADY OF LYONS.

WINDSOR THEATRE,
Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing May 9.
America's Greatest Actress,
CLARA MORRIS.
Wednesday and Thursday, L'ARTICLE 47; Friday, THE MAGDALEN; Saturday matinee, CAMILLE; Saturday evening, GRAND SPECIAL BILL.

DOCKSTADER'S, Broadway, bet. 38th and 39th Sts.
"HAVE I YOUR EAR?"
Robert Griffin Morris'
Successful musical absurdity, the
KINDERGARDEN.
Now in the third year of merriment under management George O. Starr.
FUNNIEST SHOW ON EARTH.
Laughter commences on Tuesday, May 3, and continues every evening and
Wednesday and Saturday matinee.

STAR THEATRE,
Broadway and 13th street.
THE PYRAMID. THE PYRAMID. THE PYRAMID. THE PYRAMID.
An Original American Comic Opera by Charles Puerner.
Will be produced May 16, with an excellent cast, including Harry Hilliard, Frank David, Ellis Ryse, Paul Arthur, Addie Cora Reed, Rose Cooke, Helene Standish.
Grand Chorus and Increased Orchestra under the direction of the composer.
New scenery by W. Voegtlin and Gaspard Maeder.
The entire production under the supervision of Mr. Jesse Williams.

GRAND OPERA HOUSE,
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.
HERRMANN,
The eminent Prestidigitateur, in
MIRTH AND MYSTERY.
Next week—JOSEPH MURPHY.

MADISON SQUARE THEATRE,
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
The charming comedy,
OUR SOCIETY.
OUR SOCIETY.

H. R. JACOBS' THIRD AVENUE THEATRE.
Regular Matinees Monday, Wednesday, Friday and Saturday.
The Populace's Resort. Crowded Houses Always.
Popular Prices Predominate.
This week—Atkinson's Comedy Company
PECK'S BAD BOY
Next week—The new Irish Comedy-Drama,
THE BLACK THORN.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Regular Operatic Season by the
McCAULL OPERA COMIQUE COMPANY.
JOHN A. McCAULL - - Proprietor and Manager
THE BLACK HUSSAR.
(Der Feldprediger).
Orchestra, $1 50; balcony, $1; family circle, 50c. and 25c.
Admission, 50c. Saturday matinee at 2.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - Manager
"An Immediate and Solid Success."—*Mail-Express.*
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE CROWNING SUCCESS OF THE LYCEUM.

The Giddy Gusher.

When that migratory spasm prostrated me this Spring I advertised, and it seems to me every family between Harlem Bridge and the Battery has too "large connecting rooms, with full or partial board."

The cheerful and long-legged patriot who brings the mail showed signs of exhaustion before the crop of letters gave out. They came seventy-five and fifty a delivery, and petered out till last week I got the last one. Into the merits of half a hundred of these places I must have inquired, and it made me acquainted with some very strange people and places.

I have a yearning affection for that part of the town lying between Eighth street and Nineteenth on Second avenue. It's a restful old thoroughfare. The old-fashioned houses have splendid big rooms, and if it's cool anywhere near New York it's over there.

* * *

But what a daisy lot of old householders are occupying those desirable residences. My expressed preference for that locality brought several responses, all of which I investigated.

One visionary old gentleman made the most seductive diagram of the premises he had to rent. He made little cross-barred windows; he made little round holes to represent closets, and he put those two big rooms together with an ideal passage as important as the northwestern one Colonel Gilder is finding out so fast for us.

Behold! when I got there one small wardrobed-lined bit of entry at one side connected the two rooms. Where the sweeping arch or noble square aperture appeared on Pa's chart of the premises was a permanent lath and plaster wall that had been there and would continue to be for ages. An interesting old party was Pa's wife. She was evidently the "head and front of his offending." I never saw a more neuralgic countenance.

"How do you account for the mistake in this plan?" said I, showing it to her.

"Well," returned she, with a sigh, "Mr. Beasely's apt to see things."

"In this case, madam, he seems not to have seen things. He didn't see that solid partition."

"I can't say—since Mr. Beasely's fall in business he ain't the same man. The folks that had these rooms last were nice folks—least ways she was. He wan't no great shakes, but she *was* a Moseley from Canajoharie; you might know of 'em. Father was Justice of the Peace over forty years; mother came from Lansingburg—one of that big Melodean family. They didn't live happy; he was a most ornerry man, and she would yield in for nobody. I don't blame her a cent. She brought him money, and his ways was dreadful. I like to have folks with table manners, whatever they do in their own rooms. But they was always a squabbling at meal-times. The folks that had them rooms before that was Mrs. Crandall and her daughter. There was nothing but trouble about that girl. Some folks called her pretty. I never did—anyhow she was flirting with everybody—a married doctor across the street, the druggist on the next block, the young man that roomed up stairs—one of 'em is in Sloan's carpet store—a widower he is. But, then, you can't tell. There was a woman came here after him twice, and once she brought a six-year-old boy, his living picture—'twouldn't set me back an inch if it was his wife. He left here two months ago on account of a gentleman on the third floor, who took lessons on the piano, and he couldn't abide the scales which is necessary and not unpleasant down here, because you never hear 'em. The lady that gave him the lessons was quite a pretty German person. He took his lessons in the parlor down stairs, because, though forced to let rooms, I am that particular I wouldn't have any carryings on in the third story alone in a single gentleman's room, being in my way of thinking improper. Anyway, her name was Myers, German Jewess most probable. He was a German, but American born; had been in the pocket book manufacturing business and was well off, I reckon, for he did nothing here but practise. It wasn't long before I see more smiling between them than the scales. That was as far as he'd got, actually required. He's been gone some little time, and I did hear he had taken a room in this Miss Myers' house. His name was Kirkhoff, which means churchyard; but foreigners have such outlandish names. I never meddle or interfere with my boarders' business and I set a good table. You seem to be disappointed with that partition."

Here came a pause for second wind and the Gusher got out.

* * *

The next Second avenuer was another reduced gentlewoman; and the Lord knows they could never have amounted to much in any stage of existence, since they panned-out so poorly after reduction. This old lady was a complete catechism, beginning—

"What is your name? Who gave you this name?"

We got through my birth and early education.

"Are you married?"

"Severely."

"I don't understand you!"

"I lost my husband a few years ago." I didn't say it was a wall-eyed woman, but merely added, "by an accident."

"Railroad?"

"No, he was blown up."

"Oh; did you recover the remains?"

"Thank heaven, no. When it comes to remains any one is welcome to 'em. I want none of 'em in however good state of preservation they may be."

"Leave you any property?"

My mind reverted to unpaid bills and discovered love letters; but as I could not estimate their value I answered truthfully.

"Nothing. I support myself by writing."

"Copying, I suppose?"

"I should hardly be able to pay for two large connecting rooms with full or partial board," resumed I, unconsciously quoting the ad.

"I had a man in the house once who wrote for the papers. He blew his brains out."

"He couldn't have done that if he'd been writing for the papers long."

"Well, he was a great trial to me. I never got over it and it's given me a prejudice against people who write."

"There are not half as many authors blow their brains out as could be desired," said I; "but if you have a prejudice, so have I; it's a violent one. I can't abide snuffy old cats who mind everybody's business but their own, and have more questions to the square inch than a census report."

In the consternation this upheaval created your Gusher reached the street.

* * *

I could give you instance after instance of this sort of thing. But my travels were not without their reward; I learned a lot.

A woman with plenty of money and no visible means of support fares better with the average housekeeper than the woman who avows she has an occupation by which she honestly lives. I honestly believe half the people I met would have received me with open arms if I had simpered and said: "My weekly bills will be promptly paid on presentation to Mr. Astor, who is a particular friend."

I had stated the rooms were wanted for a lady, and all the answerers were desirous of securing a lady tenant, but the minute I acknowledged that I earned my own living, and, working for my money, knew what I could spend, that minute you could see the mercury fall in the lodging-house thermometer of a landlady.

* * *

Then I bethought myself of Predigam—the kindest, pleasantest woman who ever entertained professional people—with whom John Drew and his family, Francis Wilson and his wife, Jack Ryley and his spouse, Hen Robinson and his frau, the Queen of Sheba and all the prominent German operatic stars, have lived time and again.

I remembered the liberty and cordiality of the Predigam atmosphere. I recollected a cuisine that was unfailingly good. To the realms of Predigam with my night-blooming *serious* of a mocking-bird, my tramp dog, Smut, my vigilant bulldog and my beloved mastiff, Beech.

And then it occurred to me that the menagerie might not agree with the habits of the house. At the same time I began to think what would become of the early Gusher, who never lets a silly crowing cock get ahead of her, but is stirring before the fog is out of chanticleer's throat. What would become of her between five and ten G. M., for in the truly artistic house of Predigam the cook doesn't get up till eight, and no one thinks of breakfast before ten or eleven. How would the "early morning annihilator," as Nat Goodwin calls her, work in such a somnolent family? At the present moment I am absorbed in a great question—will it be the easier task to rip up and make over the Gusher to suit popular fashion, or undertake to convert the rest of the world to her way of thinking?

* * *

Some woman is quoted in the *Times* of Sunday as pleading for some man of capital to put up a commodious apartment home, such as the bachelors have, for the accommodation of ladies who are either earning their own bread and butter or pursuing studies with that end in view. I got into a house of that kind once—in Paris. There was no type of womanhood unrepresented under that roof. Delphine worked like a little beaver at her easel in a little den up under the roof, while Toinette gave *petit soupers* after midnight in her rooms just below. Of a Sunday they came out like bees in the Summer sun. One flock, with their prayer-books, headed for the Church of the Madelaine—the other to a train of lovers and voitures heading for the Bois de Boulogne.

The knitting old woman in the reception room made no distinction between them. They near flouted at each other. The saint and the sinner met with a *bon jour* that had not an element of curiosity about it. That could not occur here. Miss Smith would know just how many tucks Miss Jones had in her under petticoat if she went to the roof to inspect the clothes-line. And Miss Brown would know who it was that White woman had to supper if she hung over the banisters all night.

* * *

But there ought to be in a big city like New York some exception in at least a dozen, and that dozen, if they pulled together, could take a fine house, engage good servants, have an excellent table, and an awful good time for less money than they pay for the awful quarters of the average boarding or lodging house keeper. I'd like to find the other eleven.

* * *

I was talking last night with a person who saw the initial performance of Mansfield in Jekyll and Hyde. He fairly enthused over it. It was something wonderful. Mansfield is a genius, and the 30th of May can't come too quickly nor the new piece reach us too soon.

* * *

In the meantime sweet peace sits on my heart like a hen on thirteen eggs, for is not McCaull back with my Hopper. There's a thorn on most every rose, and the person who enjoys the affection of Hopper must share it with the Polo Ground. I had hoped his protracted travels would have taken the baseball out of him. No, sir; he scored all the afternoon at a ball game before he scored at night at Wallack's. This slightly impairs the ecstacy of his return; but the aggregation is delightful. Cottrelly is a joy forever to me, and so to day I am more than usually tranquil.

GIDDY GUSHER.

The Proposed Actors' House.

A circular was sent out several days ago by the Trustees of the Actors' Fund in regard to the proposed erection of a building for the Fund to be known as the "Actors' House," and calling for a meeting to be held, at which the subject might be discussed in detail. In response thereto a number of managers and actors assembled at Delmonico's on Monday afternoon, among those present being A. M. Palmer, Dion Boucicault, Henry French, Harry Watkins, Marshall H. Mallory, A. P. Burbank, Edward Aronson, Frank W. Sanger, Harry Miner, Newton Gotthold, Tony Pastor, John P. Smith, Harrison Grey Fiske, B. A. Baker and Mrs. Rosa M. Leland.

The meeting was opened by A. M. Palmer, who acted as chairman. Mr. Palmer stated that the meeting had been called for the purpose of discussing the advisability of establishing in New York a headquarters of the dramatic profession—an Actors' House. The object of the meeting was to see whether the theatrical profession wanted a local habitation for the Actors' Fund. It was the intention of the Fund, when it secured the building desired, to provide an Actors' Exchange, where the ladies and gentlemen of the profession might meet one another and meet managers to transact their business, and in this way avoid the corners of the streets and the dark and noisome recesses of the dramatic agencies. It would also provide a dramatic library and a reading-room where would be kept on file the newspapers and such books as might be deposited.

"I myself have a small library which I would be glad to leave in such a place," continued Mr. Palmer, "and Mr. Daly, Mr. Booth and Mr. Jefferson would all do the same. In time this library would be as large, and there is no doubt it would prove as interesting, as any in the world; for there would be books and things kept in it that could not be seen elsewhere."

Another object that might be accomplished by the proper housing of the Actors' Fund was the accommodation of kindred societies, such as the Actors' Order of Friendship and the Protective Order of Elks, in the same building. Both societies were desirous of obtaining headquarters, and the rent would go to help pay the expenses, and thus provide a small income. The Trustees of the Fund had met and learned that the financial condition of the society at the end of the quarter was very good. The treasury held $50 000, a portion of which was in different banks and in the hands of the treasurer. No income was being derived from the greater part of it. The sum of $27,000 was in United States bonds, and was only drawing a small interest. Would it not be a nice thing to invest the money in a piece of realty that would draw income and still be continually increasing in value as the city grew? The Fund had the power and the money to purchase a building, and had gone so far as to investigate a number of sites—had selected one—and the Executive Board had been empowered to make an offer; but it had begun to think that the profession at large would be even willing to do more than they, as Trustees of the Fund, were able to do. In passing through the city we frequently come across handsome buildings, six and seven stories in height, beautiful as to exterior, and handsomely furnished within. Were you to ask what building it was, you would be met with a reply, "Oh, that's the Young Women's Christian Association Building." Further on would be met a Young Men's Christian Association Building.

About every interest and every large body of people were represented in this way. Why should not the theatrical profession be at least on a par with these others? Why should not they have a habitation and a name? The Trustees of the Fund had thought that the profession at large would do more than they could, or that they might justify them by their expressions of opinion in going ahead and taking a greater step than they otherwise would. At any rate, they could let them know of the advisibility of the step in any respect, and it was for that purpose that the meeting had been called. The speaker had not gone as far as he had wished, but the reason of this was because he wanted to hear from all.

Dion Boucicault—How long has the Fund been in collecting this $50,000 which is now in its treasury?

Henry French—The Actors' Fund has been in existence five years. On the 1st of last October there was little in the treasury but the $27 000 in bonds. The balance has been acquired since.

Mr. Boucicault—As far as I am concerned I am heartily in favor of the project and willing to go into it hand and pocket. But I am not a practical man, and would rather rely on the prudence of other people. I would, however, caution the Fund against going too far in a scheme of this kind on the expectations it has or the promises that would be made to it. The founding of an Actors' House would be a grand scheme. It would be the first practical step toward the general adherence of the profession. Society at large would regard us with more consideration were we properly housed. The profession would, I should think, lend their adhesion to the idea heart and hand; but before the Fund is pledged to any considerable amount it ought to have it in hand. If we could raise $50 000, why should we not be able to raise $250,000?

Frank W Sanger—My idea would be to buy property and pay a part of the price down, leaving the rest on mortgage or issuing bonds and allowing the rentals to pay the taxes. We should go into the scheme as a practical business man would. We have a capital of $50,000. Let us invest $25,000 in a speculation of $75 000. We could then carry a mortgage on the house of $50 000, and issue bonds, giving good security, while a rental of five per cent. would pay the taxes. I am very much in favor of some such scheme. Under any consideration no association of any kind has a right to let its capital lay idle. That is a practical and a business view of it.

Newton Gotthold—Although a member of the rank and file, I approve of the scheme of an Actor's House most heartily; but I believe that on the day the doors are opened we should not owe a cent. Let the profession raise all of the money, even if it costs every penny of $50 000. We need a reading and a writing room, and, more than all, a library. If I wish to visit a manager, where can I do so? In the corridors of a hotel or in a beer saloon? It is time this condition of things for the actor was changed. As for a library for reference, we need it sorely, and if the plan is to raise the money by subscription, I am willing and eager to contribute my mite.

J. H. Stoddart—I think the need of a building for the actors a very urgent one, and shall do all in my power to further it.

At this point a few remarks were made by A. P. Burbank, and then the following letters were read:

CHICAGO, May 2, 1887.

A. M. Palmer, President Actors' Fund:

DEAR SIR:—In reply to your circular-letter dated April 21, I would say that I do not see my way clear to be in New York on the 9th. * * * You know pretty well my views regarding actors and the Actors' Fund, and on some points we may have an honest difference of opinion as to how to produce the greatest good for the greatest number—my fixed belief being to induce each one of the number to do something for self.

I should like to see in every city where actors at times congregate in large numbers such a place as your circular refers to for New York, and I believe if three-fourths of those who claim to be members of the profession would join the Actors' Fund and make an equal payment of $5 it would not be long until the officers of the Fund could provide a reading-room for the members in every city where there exists three or more theatres—worthy the name. I hope your meeting of the 9th will lead to good results, and prove a pointer to that which I should like to see before taking my departure from the active field of the profession. If you need financial aid in the enterprise, let me know.

Yours truly,
J. H. MCVICKER.

BALTIMORE, April 31, 1887.

Mr. A. M. Palmer:

DEAR SIR:—Your circular received. A pressure of business prevents my meeting with you on May 9. Although not a member, I hope to be at no distant day. Regarding the object of securing a suitable building for the Fund, I concur with you fully in the idea that such a building should be secured, and will render you all the assistance I can. Yours truly, F. HARRIS.

ST. LOUIS, May 7, 1887.

A. M. Palmer, President Actors' Fund:

DEAR SIR:—I am in receipt of your circular inviting my presence to give expression of my views as to the advisability of the Fund possessing itself of a suitable building for use as a reading-room, library and actors' exchange. I cannot be with you at your meeting on Monday next, but I am heartily in favor of such a project. I should advise the purchase of some building in a suitable locality, and making such alterations as may be necessary for the uses of the Fund, and other purposes if required. Respectfully, CHARLES POPE.

CINCINNATI, May 2, 1887.

Mr. A. M. Palmer, President, Etc.:

DEAR SIR:—I am in receipt of your circular regarding a new establishment to be called the Actors' House, and requesting my views on the subject. I should consider it an excellent investment and heartily approve such a plan. Yours truly, HARRY RAINFORD.

May 9, 1887.

Mr. A. M. Palmer, President, Etc.:

DEAR SIR:—Your circular duly came to hand. I regret I cannot be present at the meeting to-day. I think the idea of the Actors' Exchange a good one, and I would like to see it carried through, and shall be pleased to render any assistance. I may add I am vice-president of the Musical Exchange, and we have about 300 members. As music and drama are so intimately associated, I would like to see the actor and musician housed under the same roof. Respectfully yours,
JOHN WILLIAMS.

Horace Wall wrote in deprecation of the scheme, and this brought Edward Aronson to his feet. Said he:

"The objections that Mr. Wall makes to the establishment of a building for the Actors' Fund is in effect what has been said to me by a number of people. They hold that the Fund is engaged in a purely charitable work, and that that work can be done just as well in the rooms we have at present as in a costly building. They also ask why, if we wish all the advantages spoken of, we don't make a club-house. I don't think the latter suggestion a bad one."

Mr. Palmer—The grounds of opposition which Mr. Wall states and Mr. Aronson also refers to, I had fully intended to touch upon. When the Fund was started it was one of its plans that something should be done for the living as well as the dead, and in the Articles of Incorporation on which the Fund was legalized that idea was embodied. It was intended from the start that the Fund should contribute not only to the charity, but to the physical and intellectual well-being of the entire profession. Why the two should not go together I don't know. They do go together, and why should charity be hampered by restrictions that do not exist? I desire to say, therefore, that in what we are doing and intending to do we are authorized by law, and that from the beginning we have had it in contemplation. It has always been in view. It is not a surprise; it is not a new thing. The work of charity for the helpless and the work of doing things for the workers who provide the means for doing the work of charity should go hand in hand. We need to command that dignity that arises from power, and in asserting the dignity of the actor we aid and help him as much if not more than charity could. The Actors' Fund has been a success. It has in the main been well conducted. It has obtained the confidence of the profession, and I believe this to be the means toward a great end. There is no reason why the Actors' Fund should let any criticism of this sort interfere with its plans.

Tony Pastor—Is it not possible that this Actors' House could be built without touching the funds of the Actors' Fund? Could it not be subscribed?

Mr. Palmer—I see no reason why such a building should not be the property of the Fund. The idea of one association, or one body of men, holding the property that another association must use is a bad one. I had the honor, when I was younger, of being the librarian of the Mercantile Library, and while acting in that capacity I was given plenty of opportunity for seeing how that institution was shorn of its usefulness. When the association of young men had wanted a building years before, some of the merchants of New York, always conservative, formed themselves into the Clinton Hall Association, for the purpose of building the Mercantile Library for the young men, and the Mercantile Library is still the tenant at will of the Clinton Hall Association, which has dictated its policy in great part. Instead of being free, the Library is hemmed in by this association. If we are to have a building let it be our own property. (Applause.)

Mr. Pastor—Could it be possible that some of us subscribe the purchase-money and donate it to the Fund?

Mr. Miner—Who are the men who will donate such a large sum? Give us the names.

Mr. Palmer—I appreciate the fact that all of the objections made against this movement on the part of the Fund are born of solicitude for the welfare of the profession. The main object of the Actors' Fund is to do good. We must not go so fast in this work as to interrupt or embarrass our efforts in the regular work of charity. We have, however, arrived at a point where we can reasonably expect a sure income from benefits and the amounts roll up to a great deal—much more than we are called upon to spend. A certain amount of money will be invested, and I do not see why we should be hampered in our regular work by making it. I do not think that the objections made carry enough force with them to stop us in our work. The only question is as to how big a scheme we shall start, after first deciding that we shall start. Second—how far shall we go? I think it would be a good idea to appoint a committee to draft resolutions to present at a meeting either specially or regularly called.

Mr. Gotthold—I think immediate action should be taken, and the profession generally—managers, stars, actors and actresses—called upon, the sum of $25,000 be subscribed, and used as thought feasible. I am satisfied the money would roll in rapidly.

Harry Watkins—As far as charity is concerned, I can see no greater charity for the actor than that which enhances his respectability. There is nothing Utopian whatever in the scheme, and I believe it will be a great success.

Mr. Boucicault—As a profession we are so encouraged in putting our hands in the pockets of the profession that we have forgotten how to put them in our own. We are willing to subscribe our services, but when it comes to subscribing money we find we haven't it. I was concerned in a scheme somewhat similar to this several years ago. It was the establishment of a Dramatic College in London and I gave £1,000 toward it. Dozens gave the same, and the college was built. A great many people looked at the exterior of the building, but no one went in, and it failed and ended miserably. Entertainments were given, but the money dwindled away—a little short of half a million sunk. We ought to begin modestly, so that nothing of the sort can happen here; though I am confident that in the hands of such practical men as Mr. Palmer no money will be unnecessarily expended, sunk, or disappear that will not benefit the profession at large.

Mr. Palmer—I hardly believe that we will have any difficulty in getting the actors to come into the Actors' House. We have already demonstrated the practicability of the scheme by opening a reading room three years ago, and the profession assembled in such numbers that one could hardly enter at certain times.

Mr. Sanger—A large sum of money like that in the treasury of the Fund should not lie idle, nor should it be used in the way that the General Grant fund of $250,000 was. The best investment possible for a lot of money is realty in New York. There is not a piece of property within a radius of a mile from where we are now that will not double in value within the next ten or fifteen years. Interest will be paid by the rents the Fund will save. The Fund is getting less than one per cent. to-day on its capital invested. The important feature now should be the choice of location.

Mr. Miner—I move that Mr. Palmer be empowered to appoint a committee of not over five to draft a series of resolutions expressive of the feeling of this meeting, to be read at the general meeting of the Fund at the Madison Square Theatre on Tuesday, June 7.

Henry French—I second the motion.

Mr. Palmer appointed Dion Boucicault, F. W. Sanger, J. H. Stoddart, Mrs. Rosa Leland and Newton Gotthold as such committee.

The meeting then adjourned to accept the hospitality of Mr. French in another room.

Mr. Barnes to Star.

"I shall close my season with Fanny Davenport at the end of this week," said J. H. Barnes to a MIRROR reporter the other day, "and I am now making preparations with Messrs. Hayden, Dickson and Roberts whereby I shall star next season in The Wife of Miletus, which was written for John McCullough, just before his decline, by M. Timayenis. It is a Greek play of the same calibre as Fedora, and will need a very strong actress for the leading female role.

"I shall sail for Europe on the *Fulda* on the 21st of this month, and will spend my Summer in Switzerland, and do nothing but take long walking tours of twenty to thirty miles a day through the Alps to put myself in good form. I shall have for my companion Ben Farjeon, the novelist. We made the arrangement last year, and look forward to a good time. It's the only way to see the Highlands and the Alps to take these good long walks. We expect to be back about the middle of August, and I shall probably appear at the New York Theatre for a run later on with the play."

PROVINCIAL.

BOSTON.

Evangeline is enjoying a season of prosperity at the Hollis Street Theatre. It is staged prettily and dressed gorgeously. I thought much of Evangeline in the old days, and miss the early heroine Lillian Conway, who used to sing "Where Art Thou Now, My Beloved?" in a very charming way. I waited to hear Louise Montague, her successor, sing it the other night; but for some reason she did not, though it is down in the list of music. The present Evangeline is smart, and all that; but there was a certain ideal charm about Miss Conway that will prevent Miss Montague from filling her place. Nor does George Thorne's Le Blanc touch William H. Crane's. Mr. Thorne does not comprehend American humor, good as he is in other roles. Consequently the burlesque suffers. Evangeline, as originally given, was *sui generis*. Now it is not. Those who desire to see a prodigality of pretty figures, glitter and all that, may like it better now. But I do not. George Fortescue is very funny, and our own East Boston boy, Ed. Morris, is excruciatingly funny as the policeman. Some of the scenery is particularly fine. The houses have been large.

H. M. S. Pinafore was given during the week at the Boston Theatre by Atkinson's co., the principal features of which were the admirable Sir Joseph of Arthur Wilkinson, the strong Corcoran of W. H. Clark, the funny Dick Deadeye of James A. Gilbert, and the capital Buttercup of Flora E. Barry. Several songs were interpolated by several people, about the propriety of which it seems to me there can be but one opinion by people who think.

Ruddygore is drawing good houses at the Globe Theatre, and will doubtless continue till the close of the season.

Jim the Penman, which had such a long run at the Madison Square Theatre in New York, was given its first Boston representations at the Park Theatre the past week, with only a few changes in the cast as there given, charming Agnes Booth being a strong feature here as well as there. Alexander Salvini's Baron is thoroughly good, full of a distinctive individuality, his slight accent even helping him in the characterization. The play is a very strong one, and is played superbly by every one in the cast. The house has been crowded at every performance.

A Parisian Romance continued to a second week's good business at the Boston Museum.

The Bijou had A Cold Day at every performance in everything but slim houses, the crowds showing that, though it was A Cold Day, they did not get left.

Uncle Tom's Cabin did a rushing business at the Windsor.

The Black Flag was the Howard Athenæum attraction, given in an excellent way by Edwin F. Thorne and his co.

Personal: The many friends of Frank Farrell will be glad to hear from him in even an indirect way. I am in receipt of a letter from him, dated Denver, April 26, in which he says: "I recently had a bad spell, but, by the blessing of God, I am on my feet again." He concludes by saying, "Give my regards to all friends;" so I send them by means of THE MIRROR, as I know of no other way to reach so many of them.—More gossip about the Columbian Rink being turned into a theatre, the lessees being Hyde and Behman. It is denied as well as asserted. "You pays your money and you takes your choice."—Nella Brown has just returned from a successful Western reading trip.—Upside Down, the new play for the Dalys by John J. McNally, will be seen at the Hollis Street Theatre in November.—George Loesch will be the musical director of the Boston Ideal Opera co. under Manager W. H. Foster. Mr. Loesch is one of our most thorough musicians, and Mr. Foster has made a wise choice.—Lizzie May Ulmer brings Dad's Girl to the Bijou Theatre June 6.—Thomas W. Hindley, of New York, will be the leader of the orchestra at the Hollis Street Theatre next season.—Effie H. Ober and Georgia Cayvan sailed for Europe last Tuesday, but will return June 21. What's in the wind?—The Boston Oratorio Society gave the first performance in Boston of Arthur Sullivan's The Golden Legend, with Gertrude Tucker, Gertrude Edmunds, Jules Jordan, J. F. Botume and J. H. Wilson as soloists.

PHILADELPHIA.

The main event of the past week was the appearance of Daly's co. at the Chestnut Street Opera House. Upon the opening night the house presented a handsome appearance. Every seat was filled, and wealth, beauty and intelligence combined to receive delight and bestow honor. As each of the well-known and cherished favorites appeared upon the stage, there was a fresh ovation, and in every case was the action of the play delayed for several minutes, as each of the happy recipients, in graceful pantomime, acknowledged their appreciation of a welcome, the genuineness of which could not be for a moment doubted. At the close of the second act Mr. Daly was called before the curtain, and in a brief speech expressed his thanks for the cordial reception. Love in Harness was the play, and its success was immediate and lasting. The comedy itself is as light as thistledown, but in the hands of this co. it shines and sparkles. There is not a moment of dullness or weariness. Added to the merits of the performers is that magnificent company drill that results in the harmonious blending of perfect art. It is not at all necessary to bestow individual mention or praise. It would be folly to introduce a lover to the mistress of his heart, and what can I say of these people that the loving public does not already know! I am glad they come to us; I am sorry they must leave us, for it would bring joy and profit could they remain forever. This week we shall witness the Taming of the Shrew, and on the 16th we shall get Rosina Vokes.

At the Chestnut Street Theatre we have had Nat C. Goodwin in Little Jack Sheppard. I liked the burlesque and really enjoyed it very much. It certainly does not give Mr. Goodwin a full opportunity to display his talents, and in that respect I was disappointed. However, he made the best of his chances and was, as ever, exceedingly entertaining. The music of the play has been well selected and was excellently rendered. The costumes and the girls are both pretty, and the scenery and mechanical effects worthy of the highest praise. I confess I went to yawn and be bored, and I remained to laugh and applaud. The business steadily increased during the week and culminated on Saturday night by a crush in all parts of the house. As the same attraction continues this week, good business may be anticipated. Dockstader's Minstrels 16.

Rose Coghlan and her excellent co. played to rather light business at the Walnut Street Theatre. It certainly was a mistake to play a third engagement here during the season without any new plays to offer. Still the audiences were richly repaid by excellent performances. Miss Coghlan revels in a plentitude of power, and is so self-reliant that her careless sangfroid sometimes becomes apparent to a watchful critic, yet there is at all times about her and her acting an irresistible fascination. The secret of this charm can be found in this partial catalogue of her merits. Firstly, in her genuine ability, then in the heartiness and naturalness of her manner and her freedom from affectation, and finally, in a personal magnetism that draws one in sympathy to her until there comes an actual feeling of kinship. She possesses a peculiar physical and psychological vitality. While all of the performances were thoroughly good, I most enjoyed that of The Lady of Lyons. Miss Coghlan's Pauline is charming in every phase, and if I have ever seen a better Claude than Osmond Tearle, the occasion has escaped my memory. There was genuine power in all their scenes, and during the third act there was scarcely a dry eye in the house. Minnie Conway, who is not a permanent member of the co., and who appeared only as Louise in A Scrap of Paper, was in every sense charming. The other members of the co. must be satisfied this time with compliments tied in a bunch. I must, however, make exception in the case of Lavinia White, who was new to us here, and I understand new to the stage. She made a most favorable impression, and promises to be a most pleasing acquisition. She has talent and beauty, but I trust she will cultivate the former and forget the latter. Reverse them and they become her bane and antidote. Let her realize that hard study and constant endeavor will achieve success, but that the little god, Cupid, is powerless to advance her in her chosen profession. Let her for a time limit her love-making to the stage and limit its ardor there. This week Haverly's Minstrels. Patti Rosa 16.

Neil Burgess, in Vim, was the attraction at the Arch Street Theatre, but business was rather light. This week, Tony Hart in Donnybrook. The Private Secretary 16.

Bound to Succeed played to moderate business at the National Theatre. The selection of its title was evidently not a prophetic inspiration. It is of entirely too sensational a character to suit my taste, although it may find some ardent admirers. This week, Edwin Thorne in The Black Flag. Under the Lash 16.

The Victorelli's' Bright Light comb. gave an entertaining show at the Central Theatre with satisfactory results. This week, The Criterion Specialty comb. Ida Siddons' Burlesque co. 16.

At Forepaugh's Theatre Little Em'ly was presented by a good co., including George Fawcett Rowe in his well known role of Micawber. The warm weather somewhat injured business. This week, Young Mrs. Winthrop. Uncle Tom's Cabin 16.

McFadden's Triumph, a farcical Irish comedy and spiritualistic burlesque, failed to draw at the Arch Street Opera House; so The Little Tycoon has again taken possession.

Brief Mention: Carncross' has closed season.—Austin's Australian Novelty co. appeared at the Lyceum Theatre and presented a good show to light houses. This week Bertha the Sewing Machine Girl. Michael Strogoff 16.—According to previous announcement, the leading variety managers of the country met on Wednesday last at the Central Theatre here to form a permanent organization. William Harris, of Boston, was chosen President of the meeting, and W. S. Moore continued as Secretary. The report of the General Manager was read and proved to be a voluminous document, which convinced the meeting that a number of companies could be properly routed for the coming season. An executive committee of five was then chosen as follows: W. J. Gilmore, Philadelphia, Chairman; William Harris, Boston; H. C. Miner, New York; H. W. Williams, Pittsburg, and J. L. Kernan, Baltimore. These gentlemen were invested with entire control of the organization, with full power to act. New York City was chosen as the location of the central office, and an effort will be made to raise by subscription from the members a sinking fund of $10,000, of which fund W. J. Gilmore will be temporary treasurer. W. S. Moore was continued as general manager until the first meeting of the Executive Committee, which will occur May 11.

SAN FRANCISCO.

MAY 3.

Amusement-seekers were well entertained last week. They had the National Opera in a growing business and interest at the Grand; the Thalia's light opera, which nobody went to see, at the Baldwin, and comic opera at the Tivoli. So much for music. Drama was rather scarce. It was had only in Enoch Arden at the Alcazar, while farce-comedy amused the patrons of both the down-town houses. Louis Harrison and local co. in Skipped at the California; the Knights in Over the Garden Wall at the Bush. The Knights jammed the Bush, while the Harrison party did fairly well at the California.

The production of Nero last night presented all the important members of the National co. except Jessie Bartlett-Davis. There was a packed house. Rubenstein's work is not yet accepted with any certain degree of satisfaction. The critics want to see it again before giving judgment upon the music. Over the effects, spectacular and otherwise, the city to-day is gone daft.

Frederick Warde is the new-comer. He began last night in Virginius at the Baldwin, where a meagre house welcomed him. He will do better, as his work is admired here. The supporting co. is the best Mr. Warde ever brought here. Sara Bernhardt follows.

Mme. Favart retires at the Tivoli in favor of La Belle Helene. In this, as in all its work, the Tivoli management takes another step in advance. The costuming, stage setting, scenery and singing are all in the hands of excellent people.

Joseph R. Grismer, Phoebe Davis and the Alcazar party are attracting profitable audiences to that beautiful structure. Enoch Arden did satisfactory work last week, and gives way now to the Hoop of Gold. Wild Oats follows next week, with an elaborate production of Harbor Lights in preparation.

Coast Drift: The Pyke-Winston Opera co. starts out on a second tour of the Coast under Manager Sam Mott. —Lew Johnson's Black Baby Boy Minstrels left on Monday for Humboldt.—It is reported that Lilly Post is in town. Maybe she is and maybe she is not. At least I have not seen her.—Lohengrin was first given in Italy in 1871, with Campanini in the title role.—It is said that Louise King, Arthur Bell and Frank Palma, managed by Walter Moss, will play the Coast during the Summer season with a new farce-comedy.—The Vigoureux Stranglers of Paris co. started 20 for a tour of California.—The Daly co. will reach here about July 18.—Marcus Mayer arrived from New York Monday to look after Sarah Bernhardt's interests.—In the part of Philip Ray, at the Alcazar last week, George Osbourne has again demonstrated his ability to act well almost any part.—At the Flying Dutchman Monday last I noticed Manager Alfred Bouvier, of the Baldwin, with his pretty wife.—Louise Davenport is playing with Isabel Morris at Melbourne in Harbor Lights.—The Flying Dutchman is said to have proved the greatest success of the National Opera co. thus far. When the same opera was on at the California in 1877, Conductor Behrens led the orchestra.—It is rarely one sees two such pretty women as Phœbe Davies and Eleanor Berry in the same play.—Pauline L'Allemand is a very handsome woman and reminds one of Patti.—Frederick Warde's leading lady, Eugenie Blair, was here with Lawrence Barrett.—Barrows is considered as good as Gourlay in Skipped.—Louise Lester, for some time lost to sight, is in Paris for the cultivation of her voice.—Maude Granger and her co. arrived in our city last week and are at the Baldwin. Their Oregon tour is abandoned.—Hallen and Hart's Ideals return East without the Derville Family and John Dylyn.—Charles J. Ray's name appears in the cast at the Alcazar next week.—George Webster leaves the Grismers to go to Morosco's.—George Wood was greeted with an immense house on the occasion of his farewell benefit at the Wigwam. He leaves for Brooklyn this week, where he opens at Hyde and Behman's Theatre 16.—Max Lube, of the Thalias, has been confined to bed with pneumonia, but is said to be better.—Next Sunday evening the California Dramatic Club will play A Celebrated Case at Saratoga Hall.—James A. Barron, the comedian, is dramatizing the story of "She." It will be a spectacular drama in four acts.—Maude Granger may take the Standard Theatre for a short season at popular prices.—Theodore Thomas visited the Yosemite last week, arriving back in time for Nero last night.—M. H. Gillette, author of Held by the Enemy, is to arrive this week. He takes the time of Dixey there.—W. T. Porter, scenic artist, left on Sunday for the City of Angels to paint some scenery for the new Pavilion before he goes East.—The Harrison co. plays a longer engagement at the California than originally intended.—Mrs. Knight's lovely costumes have been greatly admired by the ladies, and the only regret is that she makes such lightning changes.—The handsome Jaguarine has decided to enter the dramatic profession. Her first venture will be with the well-known magician, Professor McAllister. They will make a short tour of the coast, opening on Thursday evening at the Oakland Theatre. She will illustrate the science of arms and also appear in art tableaux. Afterward she expects to present The French Spy in San Francisco.—Minnie Maddern's co. was the first attraction of the kind ever seen in Prescott, Arizona. The receipts footed up $700.—The Knights will fill their engagements through California after they close at the Bush, then proceed to Victoria for a second Northern tour.—Never before in San Francisco has Grand Opera been so perfectly staged in all respects.—Edwin Foy, who came with Carrie Swain first, and is now a member of Mr. Knight's co. joins the Imperial Burlesque co. at Chicago.—The friends of Annie and Emily Yeamans and Nellie Wetherill will be delighted to meet them once more when they appear with the Harrigan co. at the Bush.—The Thalia Opera co. played in Oakland last night and to-night en route East.—The employes of the National Opera co. and the Grand Opera House have jointly presented Thomas Andrews, the stage carpenter, with a gold watch and chain.—Al. Phasey's solos on the autoniophone are greatly enjoyed at the Wigwam where he will also introduce for the first time in America the tubaduplex, an instrument sixteen feet long, which he is having manufactured here.—The outlook for the beautiful little Alcazar was never more promising than now. Mr. Osborne's Eastern trip has been productive of much good. He not only brought with him a number of fine plays, but also some capable actresses.—Harbor Lights, to be produced after the Grismer-Davies season—is expected to be a great theatrical event. Ethel Brandon, the new leading lady, and Sadie Montgomery, both recently from the East, will be in the cast.—Louis De Lange did not go East, as contemplated, owing to a change of programme of the Pyke-Winston opera co.—Herrman Schoenberg, manager Auberg's right-hand man at the Thalia Theatre, New York, and who came out here with the co., has made some warm friends.—*Our Society*, this week, contains a handsome cut and biography of that sterling actor and capital good fellow, Joseph R Grismer.

NEW ORLEANS.

Benefits! benefits! benefits! The Avenue Theatre was the scene of three benefits last week. On Monday night the one tendered to R. J. Lowden, manager of the theatre, took place. Percy Plunkett's new play, A Lucky Strike, was acted before a select and good-sized audience. Mr. Plunkett's play deals with the profession and contains several more or less exaggerated characters. It did not make a hit. The night following, Al. Donnaud, business manager of the Avenue stock co., was given a benefit. The bill was a varied one, consisting of Ruth's Romance, a farce; To Oblige Benson, another farce, and several scenes from Fortune's Fool by Bernard Shields, one of four aspiring amateurs, and Bessie Bernard, one of our aspiring professionals. Miss Bernard is a charming little actress, and has won much praise for her admirable performance of Polly Chibbles in Hoodman Blind. Mrs. F. A. Tannehill recited. The public were then given a chance to recuperate—both their pockets and their health—until Saturday night, when they once more came forth in droves to honor A. W. Jones, the treasurer. I shall not say that Mr. Jones is genial and cheery and whole-souled, because that is understood and expected of all treasurers; but I will say that he is very accommodating and obliging—something that all treasurers are not. A Hornet's Nest was the play.

Jetties: The Avenue stock co. closed season on Tuesday night. The next day the following members left for New York: Wealthy Allen, Mrs. F. A. Tannehill, Annie Leaf, Ada Melville, Claude Brooke and J. H. Hazleton. Wright Huntington, who has been playing leading roles, remains, and, in conjunction with Harry Webber, will head a co. and play at Faranta's for a few weeks. Al. Donnaud will have charge of the front of the house. The plays produced will be highly sensational.—J. Randall Brown, the mind-reader, came to the Grand Opera House for two nights 1-2, and read minds to fairly good houses. Mr. Brown's performances provoked the usual amount of discussion.—The news that Edgar Selden is playing leading roles with J. K. Emmett is received with great pleasure by his friends (and he has lots of them) in New Orleans. Mr. Selden made an enviable record with the Bidwell Star Dramatic co. last season. Long before the season closed he was an established favorite. It is to be hoped that he will return next season.—John Thompson closed a very poor week at the Grunewald Opera House Monday. Mr. Thompson is a fair character impersonator, and with the assistance of his daughter Mollie and Dottie Nagle succeeds in giving an agreeable entertainment.—And still they come. Another benefit! Robert Struve, the scenic artist of the Avenue Theatre, has had tickets printed for a benefit to take place some time this week. If this keeps up much longer I will have to go bankrupt.—The suit instigated by Mrs. Ben De Bar against Mr. Sidwell for possession of the St. Charles Theatre has been withdrawn and another by Mrs. Lettie M. Dexter substituted. It seems that Mrs. De Bar is not the widow in community as was at first supposed. This of course precludes the suit being urged in her name. Mrs. Dexter, her daughter, however, is Mr. De Bar's rightful heir, and as such sues for the theatre.—The Sorcerer was recently sung in the West End Opera House for the benefit of the Louisiana Rifles, one of our military cos., whose treasury needed repletion. This same co. have leased the Opera House at Spanish Fort, which corresponds to Coney Island in New York, and will play five or six weeks presenting the Mikado, Chimes of Normandy and The Sorcerer, all of which they have made chestnuts."

CHICAGO.

Mme. Modjeska ended the first week of her four at the Opera House with the satisfaction of knowing that it was one of the most prosperous ever known in this city, and with every assurance in the way of popular commendation that her season would be a success in every way. The actress was seen as Mary Stuart, Rosalind and Camille, and as Marie in her new play, The Chouans, this latter drama being produced on Saturday evening, and scoring such a success that it will be the sole attraction this week. The co. is by far the strongest that Modjeska has ever had, and few stars can present so talented an array as Maurice Barrymore, Ian Robertson, Charles Vandenhoff, James Carhart, Mary Shaw and Grace Henderson. Next week, Frou Frou, Adrienne Lecouvreur and Camille.

The Vokes Comedy co. continue to draw fine audiences to Hooley's Theatre, where laughter and applause unite in a chorus over the merry farces so admirably done by this superb organization. This week a treat will be given in the appearance of all the principal members in cast. Mestayer's Tourists, 15.

The T. P. W. Minstrels have drawn immense audiences to the Grand, and the performance is very good as such shows go. If the average minstrel could only act what a pleasant thing it would be for the spectator who stays for the afterpiece—and lots do. The co. remain another week. Jeffreys Lewis 15.

McDowell's Comedy co., a rather superior troupe of players, has met with fair success at McVicker's in Our Regiment. The same bill this week. Boucicault 16.

Blythe's Colored Minstrels, which Manager Hill let into the Columbia under the misapprehension as to their character, were so unspeakably bad that after witnessing a performance Mr. Hill told them to get out, which they promptly did, and the week was filled by the Von Leer-Hardie co. in A Brave Woman. This week Murray and Murphy. Herr Mitterwurzer 16.

Around the World in Eighty Days proved a great card for the People's, and the house has been crowded every night. This week Frankie Kemble in Sybil.

The dog show at the Academy of Music, with Minnie Oscar Gray and W. T. Stephens in support, had a prosperous week. This week Beacon Lights, with George Learock in the lead.

Edwin F. Mayo had large audiences at the Standard, where he appeared as Davy Crockett. He displayed considerable talent, but overacted somewhat. This week Agnes Herndon, in the comedy-drama, a Remarkable Woman.

Katie Putnam, who is not seen as often in her native city as her admirers would like, has closed a week of excellent business at the Windsor in Erma the Elf. This week, Minnie Oscar Gray and her bloodhounds.

Items: Frank Lincoln, the popular monologue entertainer, who has been sojourning here for several months, will give a special entertainment at Hooley's Theatre next Friday afternoon, assisted by the Vokes co. and a number of local singers.—The annual benefit of the Elks will occur at McVicker's Theatre next Sunday night, and all the attractions in town will assist.—Nadjezda, Maurice Barrymore's drama, will be given by Modjeska and co. the last week of her engagement at the Opera House. A new theatre that has been very quietly built in Milwaukee avenue, in the midst of a foreign population, is to be opened this week by Sara Von Leer and J. M. Hardie with A Brave Woman.—The success attained by the Conservatory Dramatic co. at McVicker's recently has brought many offers of week engagements from managers throughout the West to Mr. Kayser, and he will accept a few of the best.

CINCINNATI.

The People's Theatre, on the North Side, will be the only regular amusement resort open in Cincinnati at close of present week. The audiences past week, attracted by the Reilly and Wood Novelty co., were sufficiently large to comfortably fill the theatre nightly, and the programme presented was one of the most attractive of the season. The main features of the bill were D'Alvini's juggling, the Nelsons in parlor gymnastics, the Migorani Family and Bobby Gaylor's specialties. This week, Kelly and Murphy's Specialty co., followed 15 by the Stanley Sisters' comb.

Manager Fennessy's benefit, 15, at Heuck's, will be the final event of the season at that house, and the bill for the occasion promises to be attractive.

Under the Gaslight was presented during past week at Harris' Museum in acceptable style, J. Clinton Hall's work being especially good. This week, Romany Rye.

Washington Irving Bishop, in his mind-reading act, appeared at the Grand for four nights, beginning 5, and his performance attracted considerable attention. This week, George C. Miln is a round of the legitimate.

At the Music Hall, Professor Gleason in his horse taming feats closed a successful stay 7.

Doris and Colvin's Circus, during its three days' stay, beginning 5, found the rain a serious drawback in the matter of attendance. The show is above the average.

Between Acts: Michael Brand, of this city, and for several seasons leader of the Grand Opera House orchestra, is now connected with the National Opera co. and writes that he will return home about 15.—J. Clinton Hall, Frank Oaks Rose, Charles Nichols and Eugenia Carr, all members of the Under the Gaslight comb. at Harris' Museum, were arrested past week at the instance of the Law and Order League, charged with participating in Sunday theatricals and were fined $5 and costs each by Judge Caldwell, of the police court 5.—Gus Moulton has been engaged by business manager Nick Roberts and will officiate as treasurer of Prof. Gleason's horse-taming show.—The Standard Theatre co., under the management of the irrepressible Dan O'Leary, closed a fairly successful week at Havlin's 7.—Colleen Bawn and Nevada made up the co.'s repertoire.—Current week Prof. Crocker and his troupe of educated horses.—D'Alvini, the juggler, whose performance past week at People's was a feature of the Reilly and Wood co.'s programme, has been secured for several weeks during the Summer season by the management of the Highland House.—James Hutton, formerly manager of The Battle of Sedan, has been engaged by Manager John Havlin to paint a new drop-curtain for Havlin's Theatre.—Annie Suits, recently with the Daly Brothers Vacation co., who is at present singing here at Schuman's, was married in this city 5 to Harry Maddock, a non professional.—The Elks' benefit at the Grand, 1, was thoroughly successful, the attendance being large and the programme decidedly entertaining.—The Alice Warder Rival Artists comb., which opened at Heuck's 1, disbanded 3, and the star returned to her Pittsburg home after a brief but eventful experience of two weeks on the road.—Frank Roberts, late with the White Slave co., was the business manager, and to his methods in selecting the support the star ascribes the non-success of the venture and her consequent loss of some $3,000 invested in the enterprise.—Manager James E. Fennessy, of the North Side Theatre, has designated 15 as Fennessy's night at Heuck's and will be the recepient of a complimentary benefit tendered him by the Third Regiment U. R.—Press Agent Will Owens and Sam Keepers, the door-keeper of Havlin's, will also benefit 15. Both are popular, and, if merit counts, should have a crowded house.

CLEVELAND.

Michael Strogoff held the Euclid Avenue Opera House boards during the first half of last week. Business was very poor, so were the stage mountings. The scenery was too small for the stage, and the sets looked decidedly patchy. James O'Neill did well the latter part of the week at the same house in Monte Cristo. He was seen here before in the same piece some four years ago. If anything, he has improved in the part since then.

Kellar drew good houses to the Park Theatre, and mystified our public with his wonderful feats.

The Cleveland Theatre was filled every night by the Two Johns co. who succeeded in making their audiences laugh nightly.

Squiblets: The Inter-State Commerce law has been the cause of several cancellations of dates at our theatres.—Next week and the week after Fanny Davenport, Clara Morris and Ruddygore were to have been at the Opera House. Now all are cancelled.—The Park Theatre will be closed this week from the same cause.—We, Us & Co. this week at the Euclid Avenue Opera House. —Skipped by the Light of the Moon at the Cleveland.

ST. LOUIS.

The season is drawing to a close, and soon the doors will be barred until the Fall reopens our play houses.

Frankie Kemble drew large audiences to see Sybil at the People's Theatre last week. This was Miss Kemble's first appearance here, and she made money and friends. Her singing is fine and her brogue sounds as if it had grown there. Harry B Bell, as Madder, gives excellent support. Kate Gilbert, as Grace Pendleton, and Ada Terry, the child artist, are both worthy of mention. Louise Pomeroy this week.

The Marinelli Congress proved a good variety show and drew good houses at the Standard last week. Davies and Flynn, the Marcellos and Billy Carter were prominent attractions, while Marinelli is without doubt the most wonderful contortionist on the boards. Hilda Thomas is still in good voice and was repeatedly encored. Swift and Chase render a funny musical act. Charles Gilday and Fanny Beane this week. Reilly Wood next.

At the Olympic Professor Gleason's horses this week.

Jeffreys Lewis comes to the Grand this week in Clothilde.

Cues: Charles Spalding has returned East.—Manager Dickson, late of Pope's, benefits 13.—The Cyclorama opened 7 with the Battle of Chattanooga, and Colonel James Hannerty thinks the crowds that attended the Siege of Paris will be duplicated.—Ed. Clayburgh, husband of Frankie Kemble, had his wife's receipts attached by Hasselman, of Indianapolis, for printing two years ago. The claim was settled.—Yank Newell's Pavilion has not been located yet, but the plans are ready.

JERSEY CITY AND HOBOKEN.

At the Academy last week Charles A. Gardner presented Karl the Peddler to medium business 2-4. The piece contains many songs, and pleased. The co. is a good one. The latter half of week was taken up with On the Rio Grande by the Lamb-Jordan-Price co. The play is a border drama of the more refined class, and has several strong situations. The comedy-part is well handled by Edward Lamb, who assumes the character of a Cape Cod Yankee, and strongly reminds one of the late John T. Raymond in many instances. M. J. Jordan, Mark Price, Percy Meldon and Fred. Wildman were also very clever in their respective parts. The female portion of the cast is ably represented by Carrie Reynolds, as Priscilla Muffins, Mamie Johnstone, as Dora Rapley and Clara Flagg as Kate Shelby. Taken altogether, On the Rio Grande is a very pleasing little drama, and deserved better patronage than it received. Lilian Olcott in Theodora opened to a fair house 9 and will remain four nights, succeeded rest of week by J. K. Emmet.

Manager Henderson will close his season at the end of this month, and will then begin his work of reconstruction. The new Academy will open September 12 for the season, and no doubt the many improvements, both necessary and luxurious, will be thoroughly appreciated by our theatre-goers.

Mr. Ripley, manager of the Aden Musee, died last week of consumption. The show still goes on, however, under the management of his wife.

HOBOKEN.

At Wareing's Theatre The Black Flag did a fair business week of April 25. The Main Line, or Rawson's Y, followed 2, and did not do the business it deserved. The construction of the piece is excellent and the mechanical business very striking. The co. is well chosen and capable. The second act is considerably changed and improved since I last saw it, and it is more compact and natural. The Mayor and city officials were present 5. This week Olivette and Billee Taylor by a clever co., including Bessie Gray, Max Figman and others. Olivette opened to a good house.

This week opens the Summer season at Wareing's, and the prices are slightly reduced. Manager Clarke is very reticent as to what the future attractions will be, but says that he is studying the public and that they will be satisfied.

John L. Ashton, business manager of The Black Flag, and understudy for Edwin Thorne, is sorely distressed at the efforts of a woman who is endeavoring to trade on his name and reputation. Her real name, I understand, is Mrs. J. B. Ashton, and her persistence in search of charity while forgetting the middle letter of her name causes J. L. no end of annoyance.

Siegfried Cronheim was a happy man last week while looking at the crowds which besieged his Germania Theatre on the night of its first anniversary under his management. The stage entertainment and later reception lasted almost all night, and many prominent professionals who had volunteered were unable to get the stage owing to the large number of acts and specialties ahead of them. The success and smoothness of the arrangements were due to the efficiency of Business Manager John Hammond. The regular performance during the week was a very good one, and included many first-class people. One of the features of the entertainment was a grand ballet divertisement arranged by Mme. Auguste Sohlke, and led by her son, Augustus, a very clever and artistic young dancer, and the pretty premiere danseuse assoluta, Mlle. Olga. This was greeted with applause. This week, Oaks and Toole's London Show, May Austin's Australian Novelty co., and Mlle. Aimee, the human fly, are the attractions provided, and they were greeted by a fine house Monday night. The Summer garden attached to the Germania is now open, and presents a very pleasant appearance.

At Gantzberg's Comique business is good; last week the attractions were mostly in German and were well patronized.

The Casino is also doing a flourishing trade at cheap prices. The entertainment is good; but mainly of the concert garden order with a few specialties thrown in.

The Hill resorts are in full blast now, especially on Sundays, and familiar faces can be seen on the stage of any of them. Music and beer is the principal staple at these resorts.

BROOKLYN.

Herrmann had a profitable week at the Park Theatre. Wallack's co. opened on Monday evening to large business, Old Heads and Young Hearts being the play presented. During the week School for Scandal and Romance of a Poor Young Man will be given. The annual visits of this fine organization are always most welcome to Brooklyn theatregoers. Next week, Nat Goodwin.

The Golden Giant drew fairly well at the Brooklyn Theatre last week. The house closed its doors on Saturday evening for the season.

Crowded houses greeted Edward Harrigan and The O'Reagans at the Grand Opera House last week. The Leather Patch was put on on Monday evening and drew large business. Next week, Investigation.

The Golden Hen, which attracted good business to the Criterion last week, was succeeded on Monday evening by Patience. The opera was presented with all the completeness of detail which has characterized Manager Starr's previous productions, and, like them, it scored an immediate success.

Hyde and Behman's patrons were most agreeably entertained last week by Lillie Hall and Fannie Bloodgood's co. Business was good. Hughes' Novelty co. came on Monday evening and was welcomed by a large audience.

At the Standard Museum the Metropolitan Minstrels closed a fairly successful week on Saturday. Joseph J. Sullivan, in The Black Thorn, drew a good audience on Monday evening. Next week, A Shadowed Crime.

BROOKLYN, E. D.

Erminie at the Lee Avenue packed the house at every performance last week. This week is the last of the season. On Monday Fanny Davenport in Fedora to an excellent house.

Her Atonement drew well at The Novelty last week. This week Tony Pastor's Specialty co. opened what will be one of the largest weeks to a packed house.

Phillips' Specialty co. drew packed houses during the benefit week of Co. D, Thirty-Second Regiment at the People's last week. Star Specialty co. to fair house, Monday night. Next week, Hall-Bloodgood Specialty co.

DETROIT.

Dramatic events have not been very lively the past week. Blackmail drew good houses at White's Grand Opera House every night and customary matinees. It is very interesting and gave good satisfaction. Rentz-Santley co. 12-14.

At the Detroit Opera House J. K. Emmet in his reconstructed Fritz drew large business.

The forty-fifth grand concert of the Detroit Musical Society was given before a very large, refined and intelligent audience, who thoroughly enjoyed the fine entertainment.

A Wild West Show has been the attraction at the Wonderland to the usual crowded houses.

Items: On Friday evening the curtain rung down forever at the old Detroit Opera House, and when it rises on the new it is probable that its patrons will not recognize it, as it is to be lowered one floor and reconstructed throughout. Manager White will have everything his own way for the rest of the season.

LOUISVILLE.

The Museum, the only theatre open, presented Romany Rye to rather small business. Victory Bateman, as Gertie Heckett, is neither very good or very bad. She is stagey, and her voice has a monotonous tone that is far from pleasing. This week King Hedley's Silver King, return visit.

Items: The Doris and Colvin show drew large audiences 3-4. Street parade; very creditable affair.—James E. Murdock gave a reading at Macauley's 10.—The New Buck was closed during the week, but in the field this week with the Rielly and Wood Show.—Murray, the Museum doorkeeper and advertising agent, was absent from his post, 3, for the first time in three seasons. The festive circus was the cause. He took his best girl. —The Romany Rye co. made a big jump, coming from Baltimore. They arrived late, and the curtain did not rise upon the first matinee performance until after 3 o'clock.—The Grand Central had another good week, offering a first-class variety bill.—Lida Holden, of the Romany Rye co., is a promising young actress. She reads well, acts naturally and is decidedly attractive, physically.—The Dumas Club, a colored amateur organization, will shortly produce Deborah at the Masonic.—P. S. Gilmore and his celebrated band concertize at Macauley's 13-14 under the auspices of the local militia organization.—It is announced that next season the Museum will be known as Harris' Theatre. The house will not be closed during the Summer, except for a short period, during which all needed repairs will be made and new chairs put in. The place is a veritable gold mine. Manager Britton conducts the place with signal ability, assisted by S. H. Friedlander in his capacity as treasurer and press agent.—Phœnix Hill Park offers the usual Sunday concert, which is largely attended.—Colonel J. H. Whallen, of the New Buck, recently celebrated his thirty-eighth birthday in an appropriate way. A number of his friends surprised him at his home and a pleasant evening was spent.

PITTSBURG.

Clara Morris, supported by a very good co., closed a fairly successful week's business at the Bijou 7. Patti Rosa 9, and T. W. Keene comes 16.

Zozo closed the week at the Opera House with a slight profit. The attendance during the latter part of the week was large. T. J. Farron 9; Lottie Church 16.

A mediocre variety show was given at the Academy last week to moderate attendance. Lilly Clay's Burlesque co. this week. May Adams' co. next.

The Silver King—Hedley's co.—played to poor business at Harris'. The King has become somewhat of a chestnut in this part of the country. The Shadow Detective 9; U. T. C. 16.

The Casino Museum offers some very good attractions this week. The house continues to do a fairly good business.

Items: The Gilmore Jubilee Concerts will be given in the Grand Central Rink building 20-1.—Doris and Colvin's Circus shows here 16-17.—A. S. Carpenter left the Zozo party here.—The regular season at the Academy will close in three weeks.—Manager Harry Schwab has completed his arrangements for his season of Summer opera at the Bijou, and has all his co. engaged.—Full-dress suits will hereafter be worn by the ushers at the Academy.—During the Summer season at Harris' reserved seats will be sold for ten instead of twenty cents.—Lillian Spencer did not appear in Camille at the Bijou 7, supported by the Clara Morris co., as was announced and expected. The management claim she demanded too much money.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Rhea and co. 4-5; fine business, best of the season. Camille, The Widow, and matinee Fairy Fingers. The support was excellent. Arthur Forrest sustained his roles in a most creditable manner. Rhea was fine in everything.

CALIFORNIA.

SAN DIEGO.

Louis Opera House (H. C. Gordan, manager): Roland Reed in Humbug April 18-19 and Cheek, 20; good business. Mr. Reed succeeded in convulsing his audience with his quaint witticisms, although his vocal numbers were somewhat marred by a hoarseness with which he is of late afflicted. His support is well chosen. Patrice in soubrette roles is very bright and pleasing. Receipts at opening were $530.

Leach's Opera House (J. M. Ashbaugh, manager): Baird's Minstrels to light house 28-30. Stereotyped minstrel performance, the gags being resurrected from a peaceful oblivion, and when the auditors cracked not a smile the performers conceived it funny to guy.

SAN BERNARDINO.

Opera House (Pinto, Lesher and Hyde, managers): Baird's Minstrels, April 25 and 26, gave very fair performances to large houses. Roland Reed in Humbug and Cheek, 28-29, was one of the best attractions of this season, and made a great hit. His support (and I mention Patrice, especially), was most excellent. The receipts for the two engagements were over $1,600. Very good for a city of only 7,000.

STOCKTON.

Avon Theatre: Hallen and Hart's Variety co. appeared before a fair-sized audience April 27. Performance first-class.

COLORADO.

DENVER.

Minnie Maddern had a good opening at the Tabor Monday night, and though the houses have been fair since more liberal notice should be taken of her presence. The only reason I can give for the houses not being larger is the amount of money that has been expended in theatricals lately. Caprice is certainly a pretty play and the charming little woman who handles the leading part with so much success is a true artiste. I admire her greatly. Miss Maddern's co. is extraordinarily strong. Mr. Herndon makes old man Baxter strikingly farmer-like and Mr. Morris plays Jack with equal skill. A new play, taken from the German by Louis Koch, will be introduced to the American stage to-morrow night (Saturday). It's announced as a comedy of confusion, and is entitled Miss Rebecca; or, A Matter of Business. Week of 9 Kate Castleton. Week of 16 Hallen and Hart Specialty co.

At Music Hall Coup's horse-show and the Elliott Family, bicyclists, continue to be a source of profit. To-morrow night is the last, I believe. Then a few surrounding towns are visited.

Small Talk: Two money-making attractions at the Tabor next month—Langtry and Bernhardt.—Miss Maddern closes season sometime about June 1.—After her week here Kate Castleton plays the circuit; then closes.—I never knew rumors so prevalent regarding new theatres. One, that Fine Ernest, a wealthy cattleman, will locate a theatre in his seven-story block, which the papers say is to be erected corner Seventeenth and Curtis; another, that a palatial thespian temple will rise where the Araphoe street school now stands. I don't believe any of the roports. But according to the *Republican* this can be banked on: "The new theatre on Lawrence street is now an assured fact. Messrs. Keillar and Andrews, of Kansas City, yesterday signed the contract with Mr. Gomery for the use of the latter's four-story building, now going up between Seventeenth and Eighteenth streets. It is expected that everything will be in readiness so that the theatre can be opened by Sept. 1. The managers will have their own stock co. bringing stars from time to time to take leading parts. It is the intention to give dramas of the better class. A museum will occupy the ground floor. The theatre space will be 34 feet high by 50 wide and 95 deep. The stage will be 50 by 30. There will be one balcony. The seating capacity will be about 1,200. It is the intention of the managers to fit up the building very handsomely with all the appurtenances of a first-class opera house."—The Booth-Barrett combs date at the Tabor is in April, 1888.—A mining co. in Prescott, Arizona, has named a mine after Miss Maddern. I'm told that she was the first female star that ever appeared there.—Fred. Miller, "one of the finest" in his line, left Tuesday for Kansas to work up a week of one-night stands. He had been around here a month, and everybody knew him when he took his leave. The cute piece of business Miss Maddern does upon the sofa in Act III. of Caprice Fred. characterizes as the "twitter."—Denver's population is now placed at 80,000. Some estimate it as high as 90,000. Opinions differ as to the success of two first-class theatres though.—Mr. Pennoyer, ahead of Kate Castleton, is in town.—*The Play* recently said that Mr. Booth at the close of his engagement here said that, since the days of his own theatre in New York, he had never performed in any theatre where he had felt more at home than in the Tabor Grand. He expressed the greatest admiration for the house, which he wished he could set down in New York City just as it is, where at present there is not a theatre to compare with it.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Minnie Maddern played April 28-30 to good business. Hallen-Hart co. 12-14.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The Hanlon Brothers' Fantasma held the boards first half of week, and surprised and amused good-sized audiences. For remainder of week the attraction was the most important of the season—Fanny Davenport, with a well-selected co., appearing in Fedora, School for Scandal and Lady of Lyons. The house was packed at each performance, and at advanced prices. Comment is unnecessary, as all are of the one opinion that Fanny Davenport has no equal in her line on the American stage.

Strays: Much credit is due the local management for the excellent line of attractions being booked at this house. Edwin Booth will appear in Richelieu 12.—George W. June, in advance of Silver King, and Ormand W. Butler, representing Booth, have been in town past week arranging for their attractions.—Manager Wing is suffering from severe inflammation of the eye, and has been confined to his home thereby for a day or two. His illness is not severe, and it is hoped he will soon be out.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Joseph Murphy sketched the ideal Irish type—witty, brave, unselfish—4-5. John Howson is booked 12-14 and Pat Rooney 19.

Bunnell's Opera House: My Aunt Bridget drew well 2-4; Cat-Nip-T abounded in humorous incidents and new songs 5-7. Large houses were highly entertained. Edwin Arden in Eagle's Nest will return 12-14. Friday night Mr. Bunnell has donated, according to his yearly custom, as a benefit to the G. A. R. for Decoration Day expenses. The Governor and ex-Governor of the State will attend with their staffs.

Items: The first day's sales for Edwin Booth in Richelieu at the Hyperion 11 amounted to $1,000.—The Royal Musee opened on more cheek than capital, and after a week's existence suspended operations under failure to meet a claim of $400.

NEW BRITAIN.

Opera House (C. L. Hopson, manager): Joseph Murphy was the only attraction last week, and of

course played to full house. He always does. Yale Glee Club 12.

Grieved: W. W. Hanna is deeply grieved at my statement in last week's MIRROR. He denies that the affairs of the house were "badly mixed," and states that he left everything in perfect condition.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): The Wilbur Opera co. sang to very good houses all the week. The work of this co. is excellent throughout. The principals, headed by Susie Kirwin and J. E. Conly, are all capable artists, and the chorus, which is large and well drilled, does effective service. The management has given special attention to the wardrobe, and each opera is handsomely costumed. The co. presented Merry War, Three Black Cloaks, Fra Diavolo, Mikado and The Mascotte. The Streets of New York began the week to large audiences 9. Next, Lester and Allen's co. in Muldoon's Picnic.

DISTRICT OF COLUMBIA.

WASHINGTON.

What a week was the one just past. Patti at Albaugh's, Emma Abbott at the National, Forepaugh's Circus, the Jockey Club races, Queen Kapiolani seeing the sights and being entertained, to say nothing of lesser attractions. Patti's Violetta was enough for one week. No need to tell you what a perfect performance it was. The house was packed. The President and everybody were there in their best clothes. I didn't keep count of the recalls, but know that there were several after each act, even the last. At the end of the second act she was recalled again and again, at last singing "Home, Sweet Home," magnificently. After all, there is only one Patti, and she is welcome to "farewell" indefinitely. The Lily of Killarney, by the Washington Opera co., this week. Black Crook, next.

Emma Abbott held her own as a prime favorite of our people, singing at every performance all the way from Lucretia Borgia to Mignonette in The Chimes. Hard work seems to agree with her, but her best friends wish that she would not do so much of it. The houses were large and enthusiastic. We hope, though, to see her another season, with a better co. Kellar for two weeks.

The Shadow Detective at Harris', to only fair business. Uncle Tom's Cabin this week. Florence Bindley, next.

The Australian Novelty co. this week at Kernan's.

Items: Forepaugh's Circus 4-5 was crowded at each performance.—The Arlington was highly honored last week: Patti, her husband and neice occupied a suite of rooms in the Reverdy Johnson annex. Queen Kapiolani and suite had the Sumner part of the hotel, while Emma Abbott was domiciled in her favorite rooms in the main building.—Messrs. Pruette, Broderick, Montegriffo and Allen, of the Abbott co., with many of the chorus people, remain here in the Washington Opera co. Some of the other singers are Carlotta Pinner, Edna Gray, Helen Norman and R. N. Dunbar.—Herndon Morsell is in business in this city, his physicians having commanded him to take some months' rest.—Frank Baxter is at home, but leaves to-day to sing in Petersburg and Richmond.—Harry Buckingham and his pretty wife appeared last week in the Shadow Detective, as Tom Cuttle and Polly Sanderson.—Sarah Cowell will read at an entertainment for benefit of the Training School for Servants, at Mrs. Whitney's, next Thursday. Harry Brandon will sing, and there will be other talent. Tickets, $2. Society will be out in force.—The President and Mrs. Cleveland occupied a box at the National Wednesday night, and appeared much pleased with Miss Abbott's Leonora.—Dudley Buck's Light of Asia received its first public presentation at Congregational Church 6 by the Washington Choral Society. Blanche Stone-Barton, Whitney Mockridge and Dr. Martin. The performance would have been better with an orchestra, though Professor Jarvis Butler at the organ and Mrs. Q. A. Pearson at the piano did all that was possible.

ILLINOIS.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): Murray and Murphy in Our Irish Visitors 2. The only objection to our Irish visitors, is there are too many of them. From the rising to the falling of the curtain the audience is in one continual strain of laughter. Edwin Booth in Hamlet 4. The audience was composed of the best people in Springfield, and while it would have been considered a large audience for an ordinary dramatic co., it was much smaller than either Mr. Booth's manager or the manager of the Opera House expected. The performance was generally satisfactory, for most of the audience went there with the determination of being pleased. Mr. Booth's voice and face plainly show the mark of age. The former has lost much of its old-time mellowness, and the latter bears wrinkles and furrows which were poorly hidden by the make-up. Mr. Booth's idea of the manner in which the lines of Hamlet should be spoken, has materially changed, and the change is pleasing. He has followed the advice which Hamlet gave to the player, and whereas he was formerly given to occasional outbursts of passion, is now rarely guilty of "o'erdoing Termagant." He was frequently applauded, and called before the curtain several times. His supporting co. is only fair, the only one deserving mention being Emma Vaders as Ophelia.

ENGLEWOOD.

Opera House (Fred. W. Lanyon, manager): Mattie Vickers played a return date 3; large audience. Called before the curtain after second act.

ROCKFORD.

Opera House (C. C. Jones, manager): George C. Miln in Richelieu April 30; small house. A. R. Wilber's co. presented the following repertoire, mostly pirated, week of 2: Fanchon, Galley Slave, Editha's Burglar, The Virginian, Shadows of a Home, Called Back, A Celebrated Case and East Lynne. Business medium.

OTTAWA.

Opera House (F. A. Sherwood, manager): George C. Miln presented Richelieu 3; good-sized audience. Performance gave good satisfaction, the support with the exception of W. F. Clifton was mediocre. McNish, Johnson and Slavin's Minstrels 12.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): George C. Miln in Hamlet 4; fair business; deserved better.

Opera House (Fred Swannell, manager): Kickapoo Indian Show; crowded houses; one more week. Clark and Shaffer's musical sketches are the most attractive parts.

Item: Hereafter THE MIRROR will be on sale at D. L. Durham's Arcade news stand.

GALESBURG.

Princess Theatre (C. H. Hoover, manager:) Stetson's Burlesque co. 7, with a large advance sale; Felton and Connier's Dramatic co. begin a week's engagement 9; Adamless Eden co. 17.

PEORIA.

The Grand (Lem H. Wiley, manager): Edwin Booth, as Hamlet, to one of the largest audiences of the season 3. McNish, Johnson and Slavin's Minstrels to very large audiences 7, Gilmore's Band 9; good business. Edwin F. Mayo in Davy Crockett 13, McDowell Dramatic co. 16, week.

IOWA.

DAVENPORT.

Opera House (A. C. Man and Co., managers): Gilmore and his famous band 3; house packed. Erminie was poorly rendered by the Carleton Opera co. 6. The house was one of the largest of the season. This was Carleton's third visit.

MUSCATINE.

Turner Opera House (B. Schmidt, manager): Gilmore's Band 4: banner house of season; audience delighted; receipts $700. Kate Bensberg Opera co. 24.

DES MOINES.

Grand Opera House (W. W. Moore, manager) Gilmore's Band gave a sacred concert to a large and delighted audience 1. Edwin Booth as Hamlet 2, to the largest house of the season at advanced prices.

IOWA CITY.

Opera House (J. N. Coldern, manager): Gilmore's Band delighted a packed house 2. The audience showed their appreciation of the fine music by frequent encores.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): Gilmore's Band April 30; full house. The last booking of the season is The Jolly Pathfinders, May 14.

INDIANA.

LOGANSPORT.

New Opera House (William Dolan, manager): George C. Miln in Hamlet 6; small house. Miln excellent; support poor. We, Us & Co. 13.

SOUTH BEND.

Opera House (J. and J. D. Oliver, managers): James O'Neill in Monte Cristo closed the season 2. Packed house. Every seat was sold the night the chart was opened.

Personal: Mr. and Mrs. O'Neill spent the day at Notre Dame University with their son, who is attending school there.—The Messrs. Oliver have already made contracts with several first-class attractions for next season.

Arena: Forepaugh's Circus 23.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Murray and Murphy made their second appearance this season and gave an improved performance before an enthusiastic audience 5.

KANSAS.

TOPEKA.

Crawford's Opera House: April 29-30, Charles Gilday and Fanny Beane in a piece called Collars and Cuffs. Everybody who knows anything at all about theatres must be familiar with Fanny Beane and her standing in the "refined variety" line. Her husband is an able second to one of the brightest song-and-dance "artists" I know of. They closed the season here, as a mark of recognition of Crazy Commerce law. Castleton in Crazy Patch 2-3. The piece is without plot, but full of fun, and the efforts of three as fine comedians as I have ever seen in the troupe at one time helped to make the skit a "go"—H. V. Donnelly as Jupiter Tubbs and A. H. Bell as Dr. Sullivan were most excellent. The fair star herself is too well-known to demand any provincial exclamations of delight; hence I will exhaust my adjectives on John D. Gilbert, who took the part of Crazy Smith. This was the finest piece of character work I have ever seen. At first people laughed at the queer antics of the half-demented man; but, as the piece went on and the actor elaborated the part, an uncomfortable, creepy feeling began to be felt, and folks began to say he was getting to be too horrible and realistic in his portrayal of the partly crazed ex-poet, actor and doctor. The performance was well worth the price of admission, and I, for one, should very much like to see him again, and have a longer time to study his creation, for it deserves that title. Miss Castleton disappointed many by not giving us her "For Goodness Sake Don't Say I Told You." She is as much identified with that song as was Eme Roseau with "Baby Mine," and people who go to see her expect to see the dainty little Quakeress, and listen to the topical chestnut melody; and they go away disappointed if they don't have them. Eddie Girard made a good acrobatic, conventional stage policeman, but sang too rapidly and elaborated his brogue too much to suit my blasé taste. Most of the audience, however, went home thinking his the most comical part of the entertainment.

Arena: The first circus of the season came to us in a very modest and unassuming manner, as regards advance work, but has pitched a good sized tent, and proposes to give us a good show at ten cents a peep as long as there is a ten-cent piece in the town to pull on. It is a fairly good show, too, and while called on the bills, "Howe's Great," etc., seems to belong in private to a man by the unmusical name of Sam McFlinn. The show seems to be "McFlinn the bill," if you have no room for the joke.

NEWTON.

Ragsdale Opera House (Joseph W. B. Johnston, manager): Burr Oaks was presented by a fair co. to a small audience 3.

WICHITA.

Crawford Opera House: Burr Oaks to light business April 29-30. Did not give good satisfaction. Gilday Comedy co. 2-6 in Collars and Cuffs and Piece of Pie; good business. Fannie Beane, Charles Gilday and Nina Bach in specialties were very good. Sure cure for the blues. Minnie Maddern 13-14.

Garfield Opera House (Ennis and Young, managers): The Mascotte, by stock co., has drawn good houses. George Paxton and Bruce Amsburg joined co. 2.

ATCHISON.

Price's, Opera House (William Ham, manager): April 29, Kate Castleton appeared in Crazy Patch before a good audience. John D. Gilbert, who played the part of the lunatic, was wonderfully grotesque. Eddie Girard, as Policeman McGlue, was excellent, singing and dancing in very good style. Miss Castleton sang well, as usual, and had the same smile on her face she wore last season. Janish, 30, in Princess Andrea; good house. Her acting, save in a few instances, struck us as very cold and perfunctory. Her costumes were elegant and the support in the main very good. Frank Aiken played Prince Maurice.

Arena: Black's ten-cent show all week. Most excellent in some particulars, and drawing crowded houses.

Boom: The boom is on us worse than ever, and strangers are flocking to the city in droves. The hotels are full and property is going up higher and higher. The Janish performance was a benefit to our late manager, Mr. Wood.—We are to have an amateur opera 13-14, with Fred. Dixon, late of Emma Abbott's troupe, in one of the principal roles.

LEAVENWORTH.

Crawford's Opera House: April 3, Kate Castleton in Crazy Patch. This clever little actress is a great favorite here, and packed the house at the matinee and played to a very large and highly delighted audience in the evening. E. T. Stetson 12-14.

Items: A great many of the strong attractions have cancelled on account of the Inter-State law.

PARSONS.

Opera House (L. L. Baird, manager): Tuck and Slyster's Specialty co. in Humpty Dumpty 3; fair house.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rhea, supported by a very good co., presented Fairy Fingers to a good-sized and very fashionable audience April 29.

Arena: Howe's New London Circus has been drawing very good crowds. A very fair ten-cent circus.

KENTUCKY.

OWENSBORO.

Hall's Opera House (Conway and Smith, managers): Cawthorne and Sisson in Little Nugget; small house. Play very pleasing and much appreciated. This closes our dramatic season.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Agnes Herndon 2 in Commercial Tourist's Bride: fine performance to fair house. Lester and Allen's Minstrels 16.

MAINE.

PORTLAND.

Theatre: The only attraction last week was the presentation of a remarkably good piece by a decidedly poor co. B. F. Horning has no earthly use for Hoodman Blind, and whatever induced him to imagine himself capable of playing Jack Yeulett is an unfathomable mystery. Two performances were given 4-5, and the audiences were small and unappreciative.

Items: The Portland Wheel Club minstrels 10, promises to be one of the best things in the amateur line ever attempted here.—The opera season at Greenwood Gardens opens second week in July, and will be under the direction of Arthur Wilkinson, who made last season's venture the great success it was. Among the people engaged are Mr. and Mrs. Alexander Bell, who made many friends here last season.—An Uncle Tom's Cabin gang are pillaging the small towns of the State.—Howard Knowlton has been in Boston the past week securing attractions for his opening week at Greenwood.—Mae Bruce, formerly a member of the Bennett and Moulton Opera co., has recently fallen heir to $60,000.

BANGOR.

Opera House (Frank A. Owen, manager): Tin Soldier to only fair business 2 3. Hoodman Blind to fair house 6, but the audience 7 was a "caulker."

Items: The Tin Soldier co. was not as good as that of last season.—It seems like old times to see the smiling countenance of A. R. Waterman, the gentlemanly manager of Hoodman Blind co. He was married in our city in 1882, Manager Owen, of this city, being best man.—Mrs. Florence Waterman is doing Polly in place of Miss Galligan who is doing Nance Yeulet. Mrs. Waterman is doing finely in the part.—Mr. Waterman wants to be remembered to THE MIRROR.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Joseph Murphy's Kerry Gow has lost none of its popularity, at least if one may judge by the crowded house which witnessed its performance here 6. Murphy's Dan O'Hara is as charmingly witty as of yore, but he is not the vocalist he was a few years ago. Belle Melville made a most acceptable Nora. Wilson Barrett made his last professional appearance in America for this year, at least, here 7, when he presented his triple bill. The audience was very appreciative, and honored him with a call at the end of the performance, something very rare in Holyoke. As Rev. Richard Capel in A Clerical Error he scored an artistic triumph, but his Chatterton was the gem of the evening. It is to be regretted that we could not have seen the co. in Hamlet or Clito, for it is impossible to judge of Miss Eastlake's abilities from the parts she essayed here. She looked very pretty, however, and made the best of her meagre chances. Frank Emery as the servant, Perry, in A Clerical Error, fairly convulsed the audience, and won many hands for himself. On the Rio Grande 25.

Briefs: Several prominent attractions having dates for May have cancelled. Cause—I. C. L.—Miss Eastlake came very near having cause to remember her last appearance in America. In A Clerical Error, where she makes her first appearance, it is her duty to rush on the stage. She did not notice that the style of the door through which she had to pass was very high, and, as a result, struck her foot with great force, spilled the flowers which she held in all directions, and barely saved herself from falling.—William Chase, of the Water Power Co., sent comedian Murphy a fine basket of trout, on which the brother angler breakfasted.

NEW BEDFORD.

Opera House (Mrs. J. C. Omey, manageress); Margaret Mather 5; lower house filled. As Rosalind, Miss Mather was even more warmly received than upon previous visits. She is, indeed, a charming woman and actress, and deserves the high position she has reached. Fantasma 11-12; Edwin Booth 14.

People's Theatre (Arthur S. Foster, agent): George W. Thompson's Gold King co. last week did only fairly after the first night. The support is composed of barnstormers of the rankest description.

Personal: R. G. Ball, in advance of Barnum, was here last week, the guest of Treasurer Andrew E. Hathaway of the People. The circus will go to the South end of the city this season. June 28 is the date.—Manager Bancroft and Treasurer Foster have closed their connection with the Opera House, and Mr. Joseph C. Omey has full control.—The local press have endorsed THE MIRROR's suggestion, and Mrs. Omey is soon to have a benefit. Peck's Bad Boy will be the attraction, as her husband is manager of that. Mrs. Omey will probably retain her position in the box-office when Manager Moulton's reign begins.—Manager Lake, of the Gold King co., is a worker, and devotes all his energies for the troupe.—The Sunday night train from this city proves to be a great accommodation to show people. Conductor Thomas J. Furlong, a great favorite with the profession, has charge of it.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Sam'l of Posen, presented 2-4 by the Varley-Stafford co. at 10-20 30, drew only moderate houses, although Frank Howard gave a painstaking rendition of "der drummer," and the support was fair throughout. Joseph Murphy appeared in the ever welcome Kerry Gow 7. Audience, as usual, very large. Of the excellent support, John S. Murphy deserves special mention.

Wafted by the Zephyrs: George Leslie, the comedian, closed his connection with the King of Dentists' Show Saturday. The Elks gave their first social reception 6 in honor of Leslie, who is a member of the Syracuse lodge. Members of the King of Dentists' co. and Whitfield, with other members of the Balabrega party, furnished an enjoyable programme.—Joseph Murphy's treasurer tells me that The Donagh, their latest acquisition, which has met with marked approval in the large cities, will be presented for the first time in New York, at the Grand Opera House, week of 16, with special scenery. Their season closes at Brockton 28. The Musee will remain closed another week to finish repairs.

Latest: Balabrega drew a good house at Gilmore's 9, and will remain through the week.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Lights o' London played to large business 4. The co. is evenly good throughout. William Lee's Preene was a remarkably fine performance, as also was that of Helen Weathersby as Bess Marks. Abbey's U. T. C. co. came 6 and gave a good performance to very good house.

Paper: A full-length picture of the late John T. Raymond as Col. Sellers, seemingly engaged in reading a reward offered for a runaway nigger, is among the paper displayed by Abbey's U. T. C. co. On the Rio Grande 17; Janauschek 21.

TAUNTON.

Music Hall (A. B. White proprietor): Margaret Mather, as Rosalind, in As You Like It, 4; large audience. The piece was a great disappointment, but Miss Mather, as usual, captivated her audience by her fine acting. She received a deserved recall after the fourth act. She looks pretty in doublet and hose. Frederick Paulding, as Orlando, and Milnes Levick as Jacques were very fine. The latter's reading of "The Seven Ages" was received with great enthusiasm and loud applause. It was the finest bit of dramatic reading I ever heard. The co. is a very strong one throughout, but would appear to better advantage in a heavier piece. Haverly's Minstrels, 6; packed house. Second visit this season. The singing in the first part was up to the usual high standard.

Items: Bernard Black, our favorite baritone, for many seasons with Stetson's cos., assisted by Annie Dean, T. P. Ryder, and E. R. Hood, of Boston, the Star Quartette, and some of our best local singers, in sacred concert 15.—The Gorman Brothers open their season in Providence, R. I., August 25. Manager Wright promises a great many novelties.—Local manager White, always on the alert for the safety and convenience of his patrons, is to have a private fire-alarm box placed in the hall.—Haverly's boys played a game of base-ball on the Fair grounds in the afternoon. There is the material for a good nine in the co.—Boston Museum co. in Held by the Enemy 18.—It is seven years since As You Like It was presented there. Mrs. Scott Siddons was the Rosalind. We have been visited by fifty-five cos. giving ninety-two performances, to invariably large business this season.

HAVERHILL.

Academy of Music (James F. West, manager): Wilson Barrett to a fair house 3. Comment unnecessary. Tin Soldier 5; small house. Co. not up to standard. Fantasma 19-21.

MILFORD.

Music Hall (H. E. Morgan, manager): Julia Marlowe and M. C. Beach, with good support, played Ingomar to a small but well pleased audience 5.

Washington Hall: Dr. Solomon's Wild West Show opened a two weeks' engagement 2, playing to good business.

Annual: At the annual meeting of the stockholders of Music Hall B. Adams elected clerk and H. E. Morgan treasurer. George G. Cook, who for several years has had charge of booking the attractions, resigned. The place so far has not been filled. The business of the hall the early portion of the season was good, but the latter part rather light.

NORTHAMPTON.

Opera House (William H. Todd, manager): The Montague-Turner Opera co. played to a good house 6. An excellent co. and gave best of satisfaction. Maritana was the opera. Manager Todd was so well pleased that he re-booked for next season.

Item: In an interview with Manager Max Strakosch, whom I found to be a very pleasant gentleman, he said that he is doing a good business and always does better on his second visit to a town.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Haverly's Minstrels had a very good house considering the warm weather 2. Wilson Barrett's audience comprised the elite of the city 5. Abbey's U. T. C. 13; W. J. Scanlan 16.

BROCKTON.

City Theatre (W. W. Cross, manager): Margaret Mather appeared as Pauline, in The Lady of Lyons, to a large and well pleased audience 3. The star was warmly applauded, and Frederic Paulding did exceedingly well as Claude. Local minstrels for the benefit of the S. P. T. A. S. drew a crowded house and gave satisfaction 4. Frank M. Buckley and John Morton made the hits of the evening. Pat Rooney played a return engagement to a fair house 6. Fantasma 13-14. Held by the Enemy 16.

Item: Treasurer Hopkins, of Margaret Mather's co., is one of the pleasantest men I have ever met in the profession, and I trust he will accept my thanks for courtesies.

FITCHBURG.

Whitney's Opera House (G. E. Sanderson, manager): Margaret Mather drew a large house, and with good support gave a thoroughly pleasing performance of As You Like It. Lights o' London 3; good house. Varley and Stafford's co. presented Sam'l of Posen in fairly good style 6; fair business.

Item: Mr. C. R. Bacon, of Lights o' London, tells me the co. close season at the Windsor Theatre, N. Y., week of June 6. They open next season August 20 at Philadelphia and have time booked to June following.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Fanny Davenport appeared in Fedora; large and delighted audience. Margaret Mather in annual engagement 6, in As You Like It; large business. Haverly's Minstrels attracted a large house 7.

LYNN.

Music Hall (James F. Rock, manager): Hoodman Blind 3; light house. Haverly's Minstrels 5; poor business. Amy Ames in A Tin Soldier 6; only a fair sized house, and Abbey's U. T. C. 7, two performances; light business.

Items: Manager Waterman sends regards to THE MIRROR. Mrs. Waterman, who had been ill for several weeks, joined the co. in this city.—Prof. Skinner, the young man I wrote about several weeks ago, tells me that he has secured several engagements through THE MIRROR notice already.—Manager Rock will be tendered a complimentary testimonial 26. Janauschek in Meg Merrilies will be the attraction. Inasmuch as this is the first testimonial of the kind tendered him during his many years of management, and taking into consideration that he has catered liberally to all patrons of the drama and never broken faith with them, there will doubtless be a full house.—M. E. Simpson joins Atkinson's Bad Boy co. the last of this month.—Abbey's U. T. C. co. will close in Bangor 28.—I hope no one will take offense at my prominent mention of Amy Ames, as I think she is, or rather was, the star of the Tin Soldier co.

MICHIGAN.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Thomas W. Keene, as Richelieu, was well received by a fair audience April 28. Support fair. Prof. Morris' Paradox opened a season of four nights May 4; fair house.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): Golden Opera co. last week to fair business at cheap prices, presenting The Mascotte, Olivette, Chimes of Normandy, Golden Goose, etc.

Palace Theatre: Opened Monday evening to an audience of 700. This house will be run all Summer and until after the holidays.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): A large and fashionable audience greeted We, Us & Co. 2. Manager Slocum's benefit 5. Robson and Crane in Comedy of Errors 5; large house. Beacon Light 9: small house.

LANSING.

Opera House (M. J. Buck, manager): Thomas W. Keene, 3, in Merchant of Venice; occasion of a benefit for manager Buck. Between 800 and 900 were present, and manager Smyth calls it the best audience he ever took tickets from. Nearly all the members of the Legislature were present. Mr. Keene certainly plays better than before his illness. Manager Smyth wishes to be remembered to THE MIRROR.

ADRIAN.

Opera House: (C. M. Croswell, Jr., manager): Thomas W. Keene and co. presented Richelieu 5; a good house. If any feeling existed in the minds of those present that Mr. Keene's recent illness would militate against his work it was soon dispelled. His intellectual and physical grasp of the character of the crafty Cardinal is positive and unwavering, his enunciation faultless and reading grand. At best the part of Richelieu is stilted and artificial, and it has remained for Mr. Keene to snatch it from the realm of declamation and enthrone it among flesh-and-blood creations. In the scenes with the King, as also the anathema, he rose to a point of grandeur that was a revelation to our theatre-goers. Of the support we would commend Miss Arden, Mr. Hagur (who, by the way, is a much better actor than when here last) and particularly Frank Hennig for his most excellent portrayal of Francois. Our season is nearly over and bookings are lagging.

MINNESOTA.

WINONA.

Opera House (George B. Russell, manager). April 29-30, J. Z. Little's co. produced The World to poor houses. Scenery very good. Louise Rial appeared in Fortune's Fool 3, giving the best of satisfaction to a fair house. Support very good. McNish, Johnson and Slaven's Minstrels 19.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Sarah Bernhardt, 2-3, presented Fedora and Camille. This celebrated actress met with a most flattering reception. The house was crowded; over 2,000 present at each performance at raised prices. As Fedora and Camille Mme. Bernhardt's admirable acting, impressive and realistic, kept her auditors in wrapt attention. Four to five curtain calls at the end of each act. In the leading roles Phillipe Garnier, an excellent actor, met with noticeable favor. The support throughout was notably good. On 4, the Minneapolis Opera co. presented a comic opera entitled The Manitou of the Malefass Tribe, in the Indian costume and songs, giving a fair performance to a very light house. Gustave Frohman's May Blossom co., Mary Hamilton the star, 5-7 and matinee: fair houses. Miss Hamilton as May Blossom is prepossessing and attractive, playing the part in a very neat and pleasing manner, and making a very favorable impression. W. H. Crompton was very good as Uncle Bartlett. Little Maude Thompson and Jenny Welter prettily played their parts. Joseph Adelman's Steve Harland was praiseworthy. Co. fair.

Olympic Theatre: Week of 2, Floating Angels, introducing Nora Williams, Della Wall, Effie St. Claire, Ida Florence, Lewis Sisters, Johnny Brace, George Fisher, Billy Gray and Fitzgerald and Lewis in variety and specialty sketches. Fair week's business.

Items: Mr. Allen, the genial press agent of The Carleton Opera co., is in town.—The destruction of the Villard House at Brainerd by fire 3, proved disastrous to a number of the May Blossom co. who were stopping there. W. H. Crompton lost trunks containing valuable manuscript, etc. George Hill, Fred Stoddard and Miss Moreland lost trunks and baggage. Mary Hamilton wisely carries a fire-escape ladder. She is a brave little lady. During the confusion she hurridly packed her trunks and valuables, assisted the firemen in saving them and descended her ladder just in time to save herself.

MISSOURI.

KANSAS CITY.

Coates: Jeffreys Lewis opened Monday evening in Clothilde and played a week's engagement, drawing good houses. Clothilde is very mediocre and inconsistent. Miss Lewis enacted the role in an excellent manner and at times thrilled her audience with her frenzy. Lillian Owen made considerable out of the rather dolorous character of Fernande and Harry Mainhall had the infliction of the despised Andre and Robin Mary had a vivacious part in Georgette, and Francis Rineau made a good deal of Pomeral. The comedy role was in Nick Long's clever hands. Forget-Me-Not was played the latter part of the week.

Gillis: McNish, Johnson and Slavin's Minstrels opened Monday evening and played a three nights' engagement. Large houses were the rule. The first-part was excellent. The baritone solo, "The Monarch of the Wood," by Fox Samuels, was an especially good number. Bob Slavin came in for his share of the applause, being accorded a cordial reception and Hilton, the equilibrist, is wonderful in his act. Frank McNish in his Silence and Fun was well received and the afterpiece, The Fly Coon, is very tame and lacks go.

Ninth Street Theatre: E. T. Stetson and his excellent co. opened a second week's engagement Monday evening in Ingomar. The play was too heavy for popular prices, and was taken off early in the week and The Olive Branch substituted, and this drew good houses. Ingomar was put on the stage in an excellent manner, with particular attention to details.

Museum: Myrtle Ferns was the attraction last week, while the charming opera, Olivette, was given in the lower hall. Turned away people during the week.

Gossip: Francis Rineau, a rising young actor of the Pacific Slope, arrived in the city Sunday evening, joining the Jeffreys-Lewis co.—Frank McNish, the minstrel contortionist, is at the Coates with his wife. He stated that this was the last season of Silence and Fun. He intends bringing something new forward.—Edgar Strakosch was in the city during the week, making arrangements for Mme. Bernhardt's appearance.

HANNIBAL.

Park Opera House (J. B. Price, manager): The season closed April 30, when McNish, Johnson and Slavin gave us the finest minstrel performance ever seen here.

JOPLIN.

Haven Opera House (H. H. Haven, manager): Mme. Rhea and her select co. appeared in Fairy Fingers April 30; one of the largest and most refined audiences of the season. Satisfaction was apparent from the unstinted praise heard on all sides.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Isaac Poytin Dramatic co. began a week's engagement 2; good houses. Miss Keene is the best actress who has appeared here at cheap prices, and her support was good.

SEDALIA.

Opera House (H. W. Wood, manager): McNish, Johnson and Slavin's Minstrels gave an enjoyable performance before a packed auditorium 5. This was the last attraction booked; hence close of season.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Rag Baby return engagement April 30; good business. Several new jokes serve to keep up the interest in this amusing farce. Carleton Opera co. 2-4. Erminie was the opening bill and drew a large and cultured audience, this being its first rendition in Omaha. Nanon was more perfectly rendered and equally well received. The engagement closed with The Mikado 6; small house. While there are no great artists in the troupe, the performance on the whole very praiseworthy. Costumes rich and chorus girls attractive. Joseph C. Taylor has a sweet voice, but poor stage presence. C. H. Drew is extremely droll, but too much given to buffoonery. Alice Vincent gave satisfaction to all, but interest centered in Fanny Rice, who has the happy faculty of enjoying her profession; so we found pleasure in encoring her at every opportunity. McGibeny Family 13-14. Minnie Maddern 18-19.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Lights o' London 5; very good house considering warm weather and counter attractions. The scenery, though considerably the worse for wear, showed off to good advantage, and in the main the parts were well rendered, especially that of Seth Preene by William Lee, whose masterly handling of the character easily gained first honors.

MANCHESTER.

Opera House (E. W. Harrington, manager): Haverly's Minstrels gave a first-class performance to a large house 2. Lights o' London drew a fair-sized audience 6; good satisfaction.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): The Lights o' London 7; good house.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Alone in London drew fair houses 5-4. The play was given with a completeness and attention to detail which commanded the approbation of the public. Shadows of a Great City was splendidly mounted 6 7. The story is well told; the characters are clearly defined and the action is brisk. Miss Tiffany, as Biddy Ronan, has a rich brogue and a fund of witticisms which are greatly appreciated by the audience. My Aunt Bridget 13-14. Haverly's Mastodon Minstrels 16. Streets of New York 21.

NEWARK.

Miner's Theatre: Rose Coghlan, with Osmond Tearle and an excellent co., opened 9 in School for Scandal. This week ends the regular season, which has more than equalled the most sanguine expectations.

Grand Opera House: The spectacular drama, Michael Strogoff, was presented 9 to a large audience. The piece contains many thrilling situations, which are well presented.

Waldmann's Opera House: The Night Owls co. opened for a week 9. The performance is lively and the burlesque Adonis is very funny.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): The Bunch of Keys party occupied the house during the first half of last week, and drew a fair business. On Thursday Louis James and Marie Wainwright began a return engagement, appearing in Ingomar, and drew a good audience. The play was received enthusiastically, and each star made a very favorable impression. On Friday night and at the Saturday matinee Gretchen was presented, and the results were highly satisfactory, the production calling forth unstinted praise. Othello was reserved for Saturday night, and drew a fair house. It is unnecessary to speak of Miss Wainwright as Desdemona, her wonderful impersonation being too well known. Mr. James was satisfactory in the title role, but hardly as much so as in the preceding characters. The Little Tycoon will be here on Wednesday and Thursday of the current week, and an effort is being made for Margaret Mather for Friday and Saturday.

Museum (Jacobs and Proctor, managers): Ada Gray and East Lynne were candidates for popular favor last week, and the selection was well made, as large audiences prevailed throughout the week. A new departure will be inaugurated this week in the shape of a division between two attractions. The Messenger from Jarvis Section for the first half and Hicks and Sawyer's Minstrels for the remainder.

BUFFALO.

Academy of Music (Meech Brothers, managers): Beacon Lights, first four nights of last week, was not attractive enough; the audiences ruled below the average. Dockstader's Minstrels proved a better card the next two evenings, and furnished a good entertainment to large audiences. Montague-Turner Opera co., 11-12 and the Boston Symphony Orchestra, 13-14. Mrs. Langtry, 16-17.

Court Street Theatre (H. R. Jacobs, manager): Frances Bishop in Muggs' Landing week of 2, met with fair success. The Wilbur Opera co. this week.

Items: The Adelphi, under its new management, is at present furnishing a variety performance to its patrons.—Irwin Brothers' Ten-cent Circus began a season here last week. Rain was rather abundant, but when favored with fair weather their canvass was well filled.—It's a settled fact that two new theatres will be built here this Summer. The lease of one, on Washington street, has been given to Colonel Seelbaker. It will be a large and substantial building.—Messrs. Bunnell and Bates have made a good offer for the rental of the other. As yet it has not been decided who will be the lessee, though its very probable they will secure it.

TROY.

Rand's Opera House (E. Smith Strait, manager): Dockstader's Minstrels were greeted by a large house 3 at their one performance, giving entire satisfaction to a better class than usually attend such attractions. The week closed with H. W. Powers' Ivy Leaf, 6-7, drawing good attendance. Charles L. Andrews' Michael Strogoff and Minuet Carnival co., 13-14. Margaret Mather, 16. The attaches of the house are to have A Bunch of Keys at their annual benefit 18.

Griswold Opera House (Jacobs and Proctor, managers). Uncle Dan'l from Jarvis Section to good business past week. This co. is managed by the son of Joseph Chenet, of Syracuse (formerly manager of the Griswold), who was in town 3 on a visit to friends and his son. A Cold Day, 12-14.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Little Tycoon was presented 2; fine audience. Carrie Dietrick, leading soprano, is an exceedingly pleasing artiste, and has a clear, though not powerful voice. Charles Campbell, tenor, was kindly received. A large house greeted the first presentation of Ruddygore in this city 4. Ida Mulle made a captivating Rose, while Miss Stone, Miss Kellogg, Mr. Stanton and Mr. Herbert did full justice to their respective roles. The chorus was excellent and costumed neatly. Dockstader's Minstrels appeared 5; good house. The co. is first-class in every particular. Maggie Mitchell, 6-7; fair houses, appearing in Fanchon, The Midget and Lorle. House closed this week. Bunch of Keys, 13-14.

Academy of Music (Jacobs and Proctor, managers): Harrison's Silver King co. appeared the past week to large audiences. This week Ben Maginley in Inshavogue. Next, Wilbur Opera troupe. Next, Corinne Merriemakers.

Casino: Business good last week. This week no change.

Items: The Harrison Silver King co. that appeared in the Academy last week should not be confounded with the King Hedley co.—Tom Karl was in town last week visiting friends. In an interview, Mr. Karl claims that the disbanding of the Boston Ideals was the direct result of the management of W. H. Foster. Mr. Karl, Mr. Barnabee and Mr. MacDonald will reorganize nearly the original co., and the rumors that Miss Stone is to form a co., to be managed by Miss Ober, is untrue.—Irwin Brothers' Circus opens 9 for one week.—John Cullen, an old Rochester boy, is in advance of the show.—E. D. Griswold, business manager Ben Maginley, joined the co. here, having left the May Blossom party in the wilds of Manitoba.

KINGSTON.

Opera House (C. V. DuBois, manager): Salsbury's Troubadours in The Humming-Bird 3; small but appreciative audience. The merits of the co. deserved a much larger attendance. Nellie McHenry captivated all by her graceful dancing and fine acting. Clio 5; light house; those present well satisfied with the play and its rendition. John L. Burleigh as Fabian and Belle Baron as Clio were particularly good. All the parts were well taken.

OSWEGO.

Academy of Music (John R. Pierce, manager): A light house was very enthusiastic over Frank Mayo in Nordeck 3. Professor Taylor gave excellent satisfaction 4-5, performing numerous marvellous tricks. Business light.

PLATTSBURG.

Music Hall (McLean and Howell, managers): Wren Comedy co. April 30; poor business and unsatisfactory entertainment. Skipped by the Light of the Moon co. 2; very fair business. Frances Bishop in Muggs' Landing 16.

UTICA.

City Opera House (H. E. Day, manager): Clio 2; fair business. Louis James and Marie Wainwright in Ingomar 4; small audience, but one better satisfied never left the house. Zozo 19; Tony Pastor's Own co. 21.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Maggie Mitchell played Little Barefoot to a large and very enthusiastic audience 2. The Temple Theatre co. in The Little Tycoon 4. Large house and excellent satisfaction.

ROME.

Opera House (W. S. Sink, manager): Atkinson's Boston Opera co. sang Pinafore to a full house 3. Frank Mayo and his excellent co. played Nordeck 5; crowded house. Mr. Mayo and co. were here but a short time before, and have made themselves great favorites. Howorth's Double Hibernica 6; good house, specialties good; general satisfaction.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Ullie Akerstrom in a repertoire played to large houses week of 2.

Item: Manager Dibble turns the hose on roof and outside of Opera House afternoons, which makes it appear very cool and inviting when the weather is warm.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Dockstader's Minstrels, 2; comfortably filled house; best of satisfaction. Dockstader was very funny; and of the vocalists, Mr. Rieger, the tenor, made an excellent impression. Frank Lawton showed himself to be an artist in black as well as in white face comedy. He has a host of friends here. The scenery and electric light effects were very fine. Salsbury's Troubadours had a fair house 4. I never saw an audience so enthusiastic. The people went wild over Nellie McHenry, who scored a decided hit. Marie Bockel and Frank Blair were also favorably received. Bartley Campbell's Clio was presented 6, with John L. Burleigh as Fabian; fair business; general satisfaction. J. K. Emmet, 12.

Items: Frank Maeder sends regards to THE MIRROR. I am indebted to Messrs. Siddals, Maeder and Brown for courtesies.—I met Max Zoellner 2d, and like him very much.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): Helene Adell and co. in a round of comedies and dramas 2, week; fair business. Performances gave excellent satisfaction, and a return date may be expected.

Opera House (W. E. Bardwell, manager): Maggie Mitchell in Lorle 4; good business. Ruddygore, by D'Oyly Carte's co., to fair-sized audience 5. The opera contains some pretty music, but, on the whole, it was not well received.

Whiffs: Maggie Mitchell will give $5,000 for an acceptable play. So says her clever manager, H. E. Sanford.—Fred Bryton and John Robb are among the charter members of the Elmira Lodge of Elks. Neither has yet been initiated.—Branch O'Brien, the handsome business manager of the Helene Adell co., was the happy recipient of a silver-mounted umbrella last week. It is said that an admiring friend in New York is the donor.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Ruddygore was sung splendidly by John Stetson's co. 1-2. The opera, however, did not make a distinct hit. Joseph W. Herbert, Ida Mulle and Agnes Stone won much favor. Dockstader's Minstrels pushed the [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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MIRROR LETTER-LIST.

Alexander, Samuel	Mortimer, Charles
Abell, F., Miss	Murray, D. M.
Allen, Viola	McAuley, R.
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Bell, Alex.	Marriott, Charles
Banks, Maude	Mantell, Robert
Bandmann, D. E.	Milligan, R. L.
Boston Concert co.	Maeder, Fred
Boyd, Archie	Mitchell, Lewis
Beck, W. C.	Morehouse, Lena
Brigham, W. T.	Merron, Eleanor
Blanchi, A. G.	Mirror, C. M.
Baker, Clark	Morrison, Lewis
Crowell, G. W.	Nobles, Milton
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Cor	Nelson, Robert
Clarion, Laura	Nicholson, P. F.
Canby, A. H.	O'Connor, Owen
Coombe, Jane	Oglesby, Dick
Crabbe, William	Owen, Walter
Christie, Jennie	Price, G. Morton
Courtney, Mrs. Harry	Parky and McFaddon
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Crompton, W. H.	Palmer, Nannie
Curtis, M. B.	Pike, G. W.
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Davenport, E. L.	Russell, Harry
Dovey, Josie	Rees, Stella
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Deerie, J. W.	Rehan, Arthur
Ellis, Mrs. C.	Robinson, Mrs. D.
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Fisher, Effie	Revere, Blanche
Evans and Hoey	Roberts, C. W.
Edwards, Walter H.	Reglid, F.
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Florence, W. J.	Sanson, Bessie
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Lister, H.	Wilson, H. T.
Lawrence, Atkins	Weber, Miss L.
Ludlam, Henry	Warren, Ed.
Morrissey, J. W.	Wingfield, James
Mulle, Ida	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

NOTICE.

THE MIRROR has removed its offices to 145 Fifth avenue, corner of Twenty-first street.

How to End Play-Piracy.

THE MIRROR'S pursuit of the play-thieves has uncovered many hardened and persistent offenders. Not a week passes but some hitherto unconvicted pirate is dragged from cover. Out-of-town managers, travelling players and residents of towns visited by the marauders have joined heartily in the hunt, which will not cease until every possible territory has been scoured and the majority have had public exposure meted out to them.

The developments of this campaign are astonishing. It is found that hordes of unconscionable thieves are brazenly presenting some of the most valuable current literary property in towns of considerable size and importance. This conclusively shows that in many instances they are aided and abetted in swindling play-goers and play-owners by presumably reputable local managers.

Play-piracy has been going on unchecked for a number of years in open defiance of the rights of honest managers and of the law. It is plain that the law has not sufficient weight to restrain unprincipled vagabonds and unscrupulous hall and theatre managers from flagrantly violating it. The owner of a stolen play finds it unprofitable, if not impossible, to chase the rascals from distant town to town, or State to State, while the remedy of action against local managers involves an amount of time, trouble and expense that few care to undertake.

We are therefore confronted with the fact that the present domestic copyright law, in so far as the protection of dramatic property is concerned, is inefficient and practically inoperative. THE MIRROR'S exposition of the extent of the evil clearly demonstrates the necessity of prompt remedial legislation. To this end the present gathering of material is a preliminary step.

We intend to make it our business to secure the passage of an amendment to the domestic copyright law during the next session of Congress that will insure positive protection for the vast interests involved. We propose submitting to the profession at no distant date the text of a measure that will make the stealing of a copyrighted play a misdemeanor punishable by imprisonment as well as a fine. The present law recognizes the right of punishment in such cases, for it authorizes the infliction of a penalty in the shape of a fine. In this movement we will invite the support and co-operation of all that are directly interested. With the approval and assistance of the representative people of the profession, actively extended, we have no fear but the means of exterminating the piracy of plays can be secured. Indeed, there will, probably, be no opposition to the measure in Congress.

All that is needed is determined effort and some strong shoulders at the wheel to push the matter through the Legislature. We are convinced, from close observation, that no penalty save imprisonment will compel this large class of thieves to respect the rights of American play-owners.

That Grinding Law.

The Inter-State Commerce law—the most radical, and in many respects the most important, piece of national legislation that this country has seen in twenty years—continues to meet with a storm of censure from all sections. Protests from the most influential commercial, agricultural and traveling interests are pouring in upon the Inter-State Commission, which just at present is visiting various points with a view to learning the sense of the people most involved in regard to the new law.

Measured by its relative importance, the professional antagonism to the obnoxious measure is of small consequence. The Commission have already replied to numerous petitions received from theatrical men that its function was to act upon infractions of the law, not to give the railroads instructions to violate it. It is evident, therefore, that the safeguard of professionals in this connection lies in the almost universal opposition which the enactment has met, the general dissatisfaction resulting from its enforcement, and the consequent likelihood—approaching well-nigh to, certainty—that the law will be materially modified during the next session of Congress.

Conformity to the strict letter of the law on the part of the railways would, if continued for a few seasons, have a most lamentable effect on the condition and status of the player and the quality of the performances presented to the public, particularly that vast section of the public constituting what are known in managerial parlance as the "small towns" and "one-night stands."

It is perfectly clear that if the increased outlay in railway fares and excess baggage reaches from ten to twenty per cent. of the weekly expenses of the larger companies, that burden will have to be met by retrenchment in some other direction, else will the profits of the travelling season decrease in a like ratio or disappear altogether. The difference cannot be made up by exacting better terms from local managers, for they have not sufficient margin to play upon and their means of cutting expenditures are exceedingly limited. The travelling manager must perforce equalize his expenses. How? Not by reducing his advertising and printing bills surely, for it would be pennywise to narrow the avenue of appeal to the patronage of the public. There is only one way: to cut the actors' salaries and dispense with superfluous scenery and accessories.

To cheapen the salary-list must needs cheapen the performance. Good actors cannot afford to do good work for bad pay. The expenses of travel are considerable, the dramatic season has grown shorter of recent years, and the salaries hitherto the vogue are by no means too liberal. Many players of ability and repute will not go out for less than will assure a fair livelihood, and many will consequently remain unemployed. Cheap actors will accept cheap salaries.

The result to the play-going public out-of-town can readily be foreseen, if the Inter-State Commerce law, as at present interpreted, should remain in force. The small towns have for many years enjoyed almost all the productions that originate in the Metropolis and with the same grade of artistic and scenic excellence. They will, under the circumstances set forth, experience a change decidedly for the worse. The artistic level will be sunk, the character of the provincial stage will suffer a decline, and an era of barnstorming, with all its demoralizing and debilitating features, will set in.

This would be a symptom of national disgrace as well as an epoch of artistic degeneracy. The theare is an inestimable boon to the people all over the country, a refining influence of incalculable force and immeasurable importance. There is only one way, we think, to avert it, and that way we believe will prevail. No law seriously affecting the prosperity of the bulk of our population, no law that has pretty nearly universally aroused a feeling of resentment, can exist for long, in its obnoxious bearings at least. The profession will unquestionably secure relief from the unjust provisions of the Inter-State Commerce Act along with other classes. We can only hope that the time for it is not so far off that the vitality of the stage will be dangerously impaired meantime.

The Actors' House.

The meeting of professionals at Delmonico's last Monday to discuss the project of an Actors' House elicited a degree of concurrence that was most gratifying to all well-wishers of the people of the stage. A large building, devoted to a library, reading-room, free exchange and such other arrangements for the convenience and benefit of visitors, would have a salutary influence on the tone of the profession, and this is not the least argument in its favor.

There is no doubt that actors would avail themselves of the facilities thus afforded. That is shown by the popularity of the rooms now provided by the Fund for its members.

As it was represented at the meeting on Monday there is a sum of money lying in the treasury of the Fund that is bringing in no revenue whatever. It is the duty of the Trustees to invest this. Their right to do so is conferred by the Act of Incorporation. What safer or more profitable form of investment is there than New York real estate? With judicious management enough of the proposed Actors' House can be rented to give the Fund their headquarters at no greater outlay than at present, but with incomparably superior facilities. As Mr. Palmer outlined in his speech to the Delmonico gathering, the house will in time become the most interesting theatrical institution in the world.

The Trustees are conservative and they were wise in their desire to secure the advice and sanction of representative professionals by inviting them to this conference. The matter will finally be reported upon at the annual meeting of the Fund Association next month, when ways and means of securing the money for the purpose will be further considered. The Actors' House will, no doubt, be an accomplished fact within the next three years.

Playing Up to Dress.

A most decisive evidence of innate genius for the stage is the skill with which an actor dresses his part, so as to assimilate with and illustrate the character outlined by the dramatist. No other taste is imposed on him of more importance in determining the individuality of the personation and establishing by a most subtle test his power to identify himself with an ideal or imaginary personage. To make manifest that he feels, to the very roots of his hair, and to make the audience feel that he is wearing a swallow-tailed coat, a sporting rig or a royal tunic or other apparel, as it may be, requires a happy metamorphosis possible only to the genuine player. We defy any actor to impress us favorably, whose speech, action, gestures are in antagonism to the clothes he wears. A juvenile voice is not accepted as in keeping with the ragged locks and *outre* garments of Lear, nor would Jim Baggs commend himself by flaunting in a morning suit fresh from the tailor's hands.

There is nothing that distinguishes one actor from another so much as his style of dressing. Each performer is recognized and accepted by the public as having his own special technique as to costume. Whenever a part is happily dressed notice is thereby given to the spectator that the cast is in good hands and promises an enduring hold upon the imagination and memory.

Of this we have or have had eminent examples in Jefferson's Rip Van Winkle, Forrest's Metamora, Charlotte Cushman's Meg Merrilies, the great eccentric comedian, James Brown, as Robert Macaire, Edwin Booth's Hamlet, Chanfrau's Mose: the peculiarity and vraisemblance being more frequently noticeable in the elder generations than in the present graduates of the theatre.

The popular sentiment in regard to facility and propriety of costuming is expressed by such phrases as a "man in buckram," "knocked into a cocked-hat," and takes form in such expressions as Shakespeare's "raveled sleeve of care," and the stigma "slouch" fixed upon such as abandon all regard whatever to dress. As historic recognition of the place that proper and distinctive costume holds on the history of the play-house we have the tribal designation of the profession, from time immemorial, classifying the two great divisions as "the sock and buskin."

In fact the array of clothing behind the footlights presents a perfect alphabet to the lookers-on whereby they may read and know plainly what is before them. Every hat and every bonnet speaks, the train, the skirt, striped and constriped, silks or cloths, the leggings and the top-coats—all have a language to the eye, and it knows every intelligent and aspiring artist to be on the alert to secure its demonstrations in his favor. This achievement cannot be accomplished by the tailor or the property-man: it must spring from the individual and personating instinct of the actor himself.

A Wise Decision.

It will be seen by reference to the report of the last meeting of the Trustees of the Actors' Fund that they took precisely the course in reference to the Dramatic Bureau that we foreshadowed in the article headed "The Real Issue" in our last number.

The manager of the Bureau was formally acquitted of all blame in connection with the disbandment of the In the Trenches company, the Investigating Committee having reported that the result of their inquiry was to exonerate him completely.

The Bureau was not "abolished." It was suspended until such time as it should be thought wise to re-establish it, a Bureau of Registry meanwhile taking its place. The reason for the suspension is clearly set forth in the resolution passed by the Board. It is unequivocally stated to be the financial failure of the experiment, and *solely* that.

We hope at some not distant day to see the Dramatic Bureau resumed under more auspicious circumstances and with competent supervision. There is crying need for it and the sense of the profession is unquestionably in favor of its permanent establishment on a proper basis. For the present, as we suggested last week, the Trustees are wise in avoiding the risk of losing anything to the Fund by giving it up temporarily.

Personal.

HENDERSON.—David Henderson, of the Chicago Opera House, is in the city.

ELDRIDGE.—Aunt Louisa Eldridge sails for Europe in the *City of Berlin* on Saturday.

MOORE.—Adelaide Moore will sail for England on June 1 and fill engagements in Great Britain.

MARSTON.—On Tuesday Mr. and Mrs. Richard Marston sailed for Europe by the *Alaska*.

COULDOCK.—The sum of $4 200 clear went to C. W. Couldock as the result of his benefit at the Star Theatre.

MAYER.—Marcus Mayer will be tendered a benefit in San Francisco during the engagement of Sarah Bernhardt.

BERNARD.—Fanny G. Bernard will remain in the city until May 23, when she will pay a two months' visit to relatives in Kansas City.

ALEXANDER.—Samuel Alexander is re-engaged as business manager for Kate Forsyth. On Saturday he leaves for Europe on a pleasure trip.

GREENWALL.—Henry Greenwall has arrived from Texas. When he reached Taylor's Exchange he found his desk appropriately decorated with cotton-pods.

BARRON.—Manager Barron, of Topeka, has gone to his farm in Maryland. Mr. Barron has had fine success in Topeka. He will be in New York early in June.

ABBOTT.—Amma Abbott goes to Europe in a few weeks, and visit London, Paris and Dresden. She will add to her wardrobe and undergo a course of dramatic and vocal studies.

BRISCOE.—Ray Briscoe has been offered the leading part in Hearts of Oak for next season. In the past season she has successfully played it at intervals during the illness of Mrs. Herne.

SCOTT.—Cyril Scott remains with Richard Mansfield for the Summer season at the Madison Square Theatre. For so young an actor he has rapidly advanced during the last two seasons.

SOTHERN.—It is stated that an effort is being made to secure a release for Edward Sothern from his contract with Helen Dauvray, so that he can remain in The Highest Bidder next season.

FOSTER.—Mrs. Augusta Foster, not being cast in Richelieu, has closed season with Edwin Booth, and is in town and disengaged. Mrs. Foster has held first place in matronly roles in the legitimate for many seasons.

MANSFIELD.—Richard Mansfield will produce William Gillette's new comedy at the Madison Square on the 30th inst. Manager Price says he will hold Dr. Jekyll and Mr. Hyde in reserve for next season at the Fifth Avenue.

KENDALL.—Edward Kendall has left the stage to follow the fortunes of an invention, the simplicity of which ought to make it popular. He writes: "You'll excuse me if I'm worth $500,000—in a few years. The famous 'return ball' haunts my mind."

TURNER.—On our title-page this week we present an excellent portrait of Carrie Turner, who has just finished a season of thirty-five weeks with Arthur Rehan's company. Her emphatic success in the part of Nancy Brasher in Nancy and Co. has secured for her several offers to create leading parts both in emotional and high comedy plays. Miss Turner will not act until the next regular season begins, when she will probably star in a new emotional drama that is being expressly written for her by a leading playwright.

The James-Wainwright Season.

Louis James appeared in the best of health when a MIRROR representative met him in the lobby of the Gilsey House the other day.

"I closed season in Albany," said Mr. James, "and I must say I've had a very fine tour since the first of the year—much better than I anticipated, particularly as we had nothing new to offer. I think that it shows that the legitimate is in the ascendant, when a new attraction, which my wife and myself assuredly are, can play for thirty-seven weeks in nothing else.

"Taken as a whole the season has been a good one for us. At the start we had hard work till we got recognition. Our engagements at Denver and New Orleans were very large. We were very much frightened about going South. All our friends advised us not to go—everything was at such low ebb—and we tried to cancel our dates, but the other parties would not have it. By the time we struck the South it was very fine for us, and when we came to the section of the country where the real estate boom was having full sway we did a splendid business. Our third engagement in Chicago was a very fine one.

"One of the plays which was a great success—at least for my wife—was Gretchen, which Miss Fortescue played here, and which went very nicely with us.

"I shall soon start for my home in Nahant, Mass., to enjoy a rest with my wife, who is pretty well run down from her own anxiety regarding the result of a venture of this kind and the hard work she has done. We shall open next season at the Grand Opera House in this city on Sept 12 in a repertoire. Then we play the adjacent towns in Pennsylvania, come back to the Windsor Theatre, and play the New England circuit. We shall probably go to California in the Spring. As we stand now we are booked up to January. Gus Mortimer, to whom I attribute a great deal of our success—for he is a hard worker and a clever manager—remains with us. The only addition to our repertoire next season will be Macbeth, and we shall put the tragedy on in great style."

Letters to the Editor.

SOME FIGURES

Editor New York Mirror:

DEAR SIR:—Since the Inter-State Commerce bill has become a law, there have been all sorts of schemes concocted to avoid or evade the provisions, as regards travelling theatrical companies; but it will not be safe for any railway company to experiment with this law in any of its provisions. Uncle Sam is rather severe toward violators of his laws. What then can travelling theatrical companies do? If, as I am informed, the increased expenses are greater than the heretofore annual profits, there will be 925,000 to 975,000 people thrown out of the show business, directly and indirectly, without any visible means of support.

Congress virtually says to the theatrical profession: "We have increased your burdens without furnishing you any means of bearing the expense. If you can show us how we can help you out of your difficulty we shall be glad to do so, but the travelling rates must be sustained." Here is a dilemma. Here is a problem. Who can solve it? It must be solved, however, and it must be solved by another Act of Congress. The writer on several occasions has outlined to some of the shrewdest managers a plan or policy to increase the earnings of their places of amusement at least fifty per cent.—that is to say, an attraction now playing to $2,000 on the week would play to $3,000; one playing to $4,000, would play to $6,0 0, and one playing to $10 000, would play to $15,000, and so on. This increase of business would more than counterbalance the increase of travelling expenses.

Our ablest statisticians inform us that there are now upward of 975,000 men idle. It is clear to the writer that, if these men were engaged, on a national basis, in occupations productive of great good to the country at large and without coming into competition with any other kind of labor, such as represented by the Knights of Labor, there could be added to the patronage of theatres in general at least 1,500,000 more admittances per week than at present, and estimating forty weeks for a season and an average of only fifteen cents for admission, we should then have additional earnings of about $7,200,000 per season. This sum is really a very low estimate—large as the sum may appear it would not have paid two days expenses of the late civil war, when the country had over two millions of men in the field. The employment of the aforesaid 975,000 men means a great deal more than the mere exigency of meeting the Inter State Commerce bill. It means the advancement and enhancement of the welfare of the people of this country, far greater than the mind of man is likely to estimate.

The first persons to move in the promotion of these results should be the 3 000 or 4 000 theatrical managers. They should do it in self-defence, and they should be able to secure certificates of profit based on a percentage of aggregate public gain, just the same as the promoters of great railway and telegraphic enterprises secure the result in stock of their combinations.

The theory or plan of action is very simple, and the writer hopes to see it put into practical operation before the theatrical season opens, and to see THE MIRROR and several other contemporaries with each a $5,000 certificate of profit in consideration of their good will.

PROGRESS.

NOT A PIRATE.

CATLETTSBURG, KY., May 3, 1887.

Editor New York Mirror:

DEAR SIR:—In the last issue of THE MIRROR I find that your Mt Vernon correspondent has charged me with playing in that city a "pirated version of Mr. Charles A. Gardner's Karl." Please permit me to emphatically deny this. The piece I am playing, The German Detective, is original, and was written eight years ago, just five years before I had the pleasure of seeing Mr. Gardner's Karl. In action, situations, settings and dialogue the plays are totally unlike. To prove this, I submit a programme containing cast of characters and synopsis of incidents.

Your correspondents are generally correct, and I always endeavor to accept their criticisms gracefully and profit by them: but in this case I have been wronged, and I feel it my duty to kick. Anything but a pirate.

FRANK S DAVIDSON

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There have been disappointments and postponements in regard to the special matinees due this week. Mme. Dolaro, finding that the cast of Fashion was not sufficiently perfect, put off her piece until next Thursday. Mr. Ludovisi tells me that his comedy, A Game of Chance, was in such a demoralized state that Mr. Presbrey, the stage manager of the Madison Square, had to take hold of it, which necessitated another postponement of the trial to Friday of next week.

* * *

The *Star's* Town Tattler is a social factor of no small importance in the equipment of that journal. He represented the paper so faithfully and so well at Blakey's blizzard soda dispensary underneath the counting-room that on "Moving Day" the whole establishment was sent down after him to remain permanently. The change is beneficial to all concerned, but Blakey has fled appalled with his b. s. across Park Place. The Tattler, moved by the prevailing moving, printed these facetious remarks in his breezy column last Sunday:

There was great excitement on the Rialto last week when Mr. Harrison Grey Fiske removed his famous MIRROR from Union Square to luxurious apartments on Fifth avenue and Twenty-first street. Every pretty actress in town went to take a last look at herself in the old frame, and the seedy "soap chewers" climbed the rickety stairs to scrape a little more quicksilver off an old friend who never went back on them. Mr. Fiske informs me that he has made arrangements for his reporters and compositors to eat at the Lotos Club, while he and Brother Henry will work the Union.

* * *

The *News Letter*, a dramatic paper that had a somewhat checkered if obscure career, has finally suspended publication. It was never of any use to the profession, so its death is no loss to them.

* * *

On these fine afternoons a number of popular actresses can be seen on the fashionable West drive in the Park. Mrs. Langtry rolls along in a stylish Victoria, drawn by a fine bay span, and with every detail of the establishment in the very best form. Her footman is the smartest, her coachman the stiffest and her toilettes the most tasteful to be seen. I notice that the Lily wears a new gown every day. Tuesday she was radiant in a becoming dress of blue. Pauline Hall rolls through the Park in a carriage of the same description, but more ostentatious in its details. Alma Varrey rides a lively horse, and looks even more charming in her well-fitting habit than she does as the gallant Captain in Erminie. Maude Harrison inclines to a brougham even in balmy weather. Agnes Booth, when in the city, speeds along with her husband, John Schoeffel, behind a pair of trotters. There are several other professional habitues of the Park roads who occupy every species of vehicle, from the T cart to the modest hansom.

* * *

Rose Coghlan has been breaking the feminine record at shooting. Our Sage sympathizes with our caustic critic when she makes her appearance in a new role. However he might cover the event, the fair shootist would be pretty sure to "cover" him. Under the circumstances anything a-pistolary correspondence would be preferable.

* * *

Horace Wall writes me a letter in reply to some statements made by G. B. Bunnell in a recent MIRROR interview. To put it briefly, Mr. Wall says his circular to managers respecting the Hyperion Theatre in New Haven and its manager was not scurrilous. For an aggressive person Mr. Wall seems to be especially thin-skinned.

* * *

Silly lies are being circulated in rapid succession about the Actors' Fund in certain disreputable and inimical quarters. They aren't worth the trouble of denying, for the source of their origin insures their disbelief and rejection by all sensible managers and actors. Everybody that knows anything about the Fund knows that it is conducted for the best interests of the profession and that those charged with the management of its affairs are conscientious and disinterested in the performance of their duties. It is doing a vast deal of good and its usefulness is widening with every succeeding year.

* * *

Sydney Rosenfeld has settled in Yonkers for the Summer. He has a delightful house and an acre of ground where, as the librettist puts it, he will have the quiet and balm of country air for the work he has laid out for himself during the next three months. Rosenfeld as a diversion is raising poultry and perfecting himself in other gentle bucolic pursuits.

* * *

There was a big fire at the Villard Hotel at Brainerd, Minn., the other day, and some of the May Blossom company came near being burned up. Beatrice Moreland and W. H. Crompton had a particularly narrow escape, descending a ladder from the fourth story in such clothing as is considered sufficient for sleeping purposes. Miss Moreland lost her trunk and jewelry in the flames.

* * *

Mme. Patti's "slight indisposition" disappointed the people that expected to hear her last night. She is positively announced to appear on Friday.

* * *

As THE MIRROR was the first to announce in advance, the Abbey-Wallack-Moss deal is consummated finally. Abbey gets Wallack's and Schoeffel and Grau will run the Star. The retirement of Lester Wallack from management will excite not near so much regret as would have been the case had it occurred several years ago. The move uptown to the new theatre marked the beginning of an era for the Wallackian company far from prosperous. Let us be glad that the end came before the decadence had progressed to a more humiliating stage. As it is, Mr. Wallack will be remembered as having for many years led the van in respect to artistic productions and maintained with rare skill and ability the dignity of the drama.

* * *

A. M. Palmer some time ago superseded Mr. Wallack in the leadership of New York stock theatres. He combines all the laudable qualities that distinguished the retiring director in his prime, with a contemporaneous spirit of liberality, enterprise, business acumen and keen judgment. We should congratulate ourselves that the veteran's successor was so easily found.

* * *

And Gilbert, Mme. Ponisi and the other favorites whose names are identified with the name of Wallack—what will become of them? Mr. Abbey seems to have determined on some extensive changes, few, if any, of the present company being likely to remain. Who would have thought a few months ago even that we were speedily to observe the British Evacuations that is on the *tapis*?

* * *

Assistant-Secretary Baker was not reprimanded for declining to forward Lizzie McCall's request for assistance to the Executive Committee of the Fund. He sent a letter of explanation to the Trustees, which was accepted. Mr. Baker's error was not so much deserving of censure as the brutality of the ribald rascals that scurrilously reviled in print an aged and universally respected man. Uncle Ben, I am happy to say, is too well beloved by thousands of professionals to be harmed in anybody's esteem by the venom of as vile and mendacious set of creatures as ever disgraced the walks of journalism.

* * *

Is Rose Coghlan going to Wallack's under Abbey, or is she not? This is the question that several people are anxiously asking today. A short time ago Miss Coghlan strenuously denied any intention of relinquishing her stellar course. She has made no money as a star, I believe, but her reputation has been established in a number of cities where she believes she has laid the foundation for fortunate engagements hereafter. While a return to the stock means an assurance of income and a farewell to such worry as she has had this season, it also means a very serious fall to the clever actress' pride.

The Actors' Fund.

There was business of importance to transact at the regular monthly meeting of the Board of Trustees last Thursday, and the attendance was consequently larger than usual, nine members being present. These were Messrs. Palmer, Miner, French, Watkins, Henderson, Aronson, Mallory, Smith and Knowles. After the reports of the Secretary and Treasurer for the preceding month had been read and approved, the following resolution was unanimously passed.

Resolved, That the Trustees have received with profound gratitude the sum of one thousand dollars, a gift from Mrs. Emma K. Schley to the Actors' Fund of America, and that they accept the same not only as a welcome addition to the Fund, but also as a gratifying evidence of the interest taken in their work by the noble-hearted donor. Resolved, That a copy of this resolution be transmitted by the Secretary to Mrs. Schley.

Mr. Smith asked whether the Cemetery Committee had any voice in deciding questions referring to interments. He wished to know whether the location of the graves was left to them or not. Hitherto the Assistant Secretary appeared to have had sole control of this matter. The President stated that the entire responsibility rested with the Cemetery Committee. If there is source for complaint the committee has probably been derelict in its duty in failing to lodge explicit instructions with the Superintendent of Evergreens Cemetery. The Assistant Secretary explained that he always notified the Superintendent and wrote the orders for interment. He was never given any instructions by the committee. Mr. Watkins said he was a member of the committee, but the members could not be got together when wanted. The President thereupon finally referred all matters affecting burials to the committee with directions to act.

The Dramatic Bureau Committee, charged with the investigation of alleged misconduct of the Bureau, submitted a detailed report of their session, as it was chronicled by THE MIRROR two weeks ago, together with several letters received from members of the In the Trenches company and others having a knowledge of the affair. All were highly favorable to the action of Mr. Saphore, the manager of the Bureau. Chairman Smith's written statement of the inquiry concluded as follows:

From statements made by different persons in presence of your committee said committee report that the charges made in said newspaper were not corroborated by the evidence produced, and hereby exonerate Mr. Saphoré from all blame whatever concerning the In the Trenches matter. It seems from Mr. Saphore's statement that the Hazel Kirke manager paid salaries for nearly three months and defrauded the company out of the last week's salary. Your committee respectfully suggest that the abolishment or continuation of the Dramatic Bureau be left to the decision of members of the Fund at the next annual meeting.

After hearing the report Mr. Miner moved that Mr. Saphore, the manager of the Bureau, be exonerated from all blame whatsoever. This was seconded by Mr. French and carried unanimously.

Mr. Miner then moved the following as a substitute for the recommendation of the Bureau Committee:

The Actors' Fund Dramatic Bureau having received a trial of several months and having failed to secure satisfactory support from managers and actors (as shown by the report of its financial condition presented at a recent meeting of this Board by the Treasurer) cannot longer be rightfully maintained by the Association at a loss. Therefore, solely on this account, it is resolved that the Dramatic Bureau be suspended from this date until such time as it is deemed wise to resume it, and the Bureau of Registry be re-established under such rules and regulations as a Committee on Registry, consisting of three members of this Board to be appointed by the President, shall see fit to make; it being conditional that all professionals that have already paid fees to the Dramatic Bureau shall be registered without further charge.

In the discussion that followed Mr. Watkins argued for the continuance of the Bureau. He thought that it was a boon to the actor. Mr. Knowles stated that in his opinion it was a benefit, and, like other benefits conferred by the institution, it could and should be maintained even at an expenditure. A new building was contemplated That would involve outlay; then why not devote money to a Bureau that saved the actor from imposition? Mr. Fiske said that the suspension of the Bureau would not signify a failure of the idea, but of the method adopted in experimenting with it. He thought the Bureau Committee were chiefly responsible for the result of the trial.

Mr. Knowles arose and said that, without meaning any disrespect to Mr. Fiske, he would like to know why the latter was permitted to criticise the Bureau Committee in his paper, and to bias the minds of the Trustees. The President called the speaker to order. Mr. Knowles continued to speak in the same strain. The President requested him to sit down. Mr. Fiske said that his position as Secretary of the Fund did not prevent him from criticising the action of any of its officers when occasion demanded. If to hold that position entailed the gagging of THE MIRROR the time had come for him to resign his post. In any event he would pursue an independent course. Mr. Knowles wished to know by what right Mr. Fiske spoke at the meetings of the Trustees. The President said that the Secretary was an important officer of the Association and fully entitled to express his views like the rest, if not to vote. Mr. Fiske said that if Mr. Knowles had any private business to discuss with him the latter had best not take the time of the Trustees. He would be glad to see Mr. Knowles after the meeting in THE MIRROR office.

A vote was then had on Mr. Miner's resolution. It was carried, and the Bureau suspended for the present by a vote of seven to two. Mr. Smith then moved that all the papers of the Bureau should be turned over by Mr. Saphore to Mr. Baker. This was carried.

Mr. Miner, under section 31 of the by-laws, nominated Grover Cleveland and W. S. Andrews as honorary members of the Fund. The President put in nomination David B. Hill, James Gordon Bennett and Charles E. Loew. All these were unanimously elected. They have at divers times given the Fund substantial aid in one way or another. These five first honorary members make the full complement allotted to the choice of the present Board. After the annual election of officers next June five more may be elected.

The President offered the Madison Square Theatre for the annual meeting of the Association the second week in June. It was accepted with thanks. Mr. Palmer was tendered a vote of thanks for his services in connection with the recent Washington benefit for the Fund.

The President announced the appointment of Messrs. Mallory, French, Miner, Fiske and Aronson for the committee to arrange the ceremonies in connection with the dedication of the monument next month.

Mr. Fiske said that he had heard there had been dissatisfaction expressed in some quarters regarding the proximity of the new Fund headquarters to THE MIRROR office. He gave notice that he would be willing to cancel the Fund's lease and allow for the improvements made by them in the premises at any time the Trustees chose to remove during the term of the present lease, provided due notice were given.

The meeting then adjourned to meet June 3, when officers will be nominated for the ensuing year.

Manager Tompkins' Annual Trip.

Eugene Tompkins, proprietor and manager of the Boston Theatre, sailed last week for Europe on the *Aller* of the North German Lloyd. To a MIRROR reporter who saw him before he left, Mr. Tompkins said:

"I am going across simply on a pleasure trip, nothing more, and expect to be back early in July. My season, which has been a very good one, closes about July 4, and my next season opens the latter part of August with Chanfrau in Kit for the fifteenth consecutive year. That engagement always plays to the capacity of the house. The father opened the house for years with the play, and now the son does it.

"My great production for the year will be the Drury Lane success, A Run of Luck, by Henry Pettitt and Augustus Harris, which I produce on Sept. 12 for a run, after which it will most probably be played under my management in New York, Philadelphia and Chicago. Outside of that I doubt its being seen on the road, as the scenery is much too heavy and bulky. The artists of the Boston Theatre have been at work on the scenery for the last three months, and it will take them the rest of the Summer to finish it. It is the most tremendous drama of its kind that has been seen here. There are twenty-six speaking parts and fourteen scenes, and it will require at least 100 auxiliaries, six blooded racing horses and a pack of twenty or twenty-four hounds. The great scenes of the play are the race-course at Goodwood and the Meet, both of which will be very realistic. The play ran through the entire season, or up to the pantomime time, at Drury Lane, and it is now on tour in England, being booked continuously for the next two years."

Frank Farrell's Death.

John Francis Farrell, born in Nashville, Tenn., in November, 1853, died in Denver, Col., on Friday last of consumption. Mr. Farrell was well-known in the profession as one of the cleverest advance agents in the country. When quite a youth he accepted a position with the Adams Express Company in his native city. In 1869 he moved to New Orleans as a ward of Colonel A. B. Small, President of the Southern Express Company and father of the Evangelist Sam Small and the well-known theatrical agent, Frank Small. Farrell lived in the Small household until 1879, being meanwhile engaged in the express business and as a reporter on the Houston *Age* and Houston *Telegram*, Colonel Small and family having moved to Houston, Texas, in 1873. In 1879, Farrell accepted a position as dramatic editor and Custom House reporter on the New Orleans *Times*. Here he made many friends among theatrical people, and in 1881 resigned from the *Times* to come to New York During the Summer he reported for THE MIRROR, and in December accepted an engagement from Brooks and Dickson as advance agent for John T. Raymond He acted successively as agent for Raymond, Taken from Life, Minnie Maddern, Young Mrs. Winthrop, Judic, the Wallack company's California trip and other enterprises, and always with credit to himself and profit to the management. In 1884 he married a California lady in Chicago.

For nearly two years past Farrell has been unable to work and has been an invalid at Denver, Col., where he died. He has been given two benefits by sympathizing friends, upon the proceeds of which he has been able to live in comparative comfort. He was buried at Denver.

Minnie Maddern, for whom he worked very hard, was playing in Denver at the time Farrell died, and she did everything possible for his comfort. It was the agent's expressed wish that his friends should be informed of the unceasing kindness extended to him by Mr. Kintz, the proprietor of the Albany Hotel in Denver, and his wife. They cared for him for months as tenderly as though he were their son.

Lizzie Evans' Angel.

Will J. Duffy, Lizzie Evans' jolly advance man, arrived in town on Monday. Chatting with a MIRROR representative anent Miss Evans' season soon to close, and the prospects for next, he said:

"We close a season of forty three weeks on June 4, playing in Providence the week that opens with Decoration Day. Manager White came over to see the first production of Our Angel, Miss Evans' new play, at Northampton, Mass., and immediately engaged her to open his Sans Souci Summer season in Providence. After resting next week, Miss Evans opens in Baltimore on May 25, and gives four benefit performances in aid of the Free Summer Excursion Fund of that city. Manager Callahan is well satisfied with the results of the season, financially and otherwise. It is the best that Miss Evans has ever had.

"We are highly pleased over the success of Our Angel. In it Miss Evans' has a stronger part than anything she has yet attempted. It gives room for more serious work. I shouldn't wonder if the play—with a specially engaged company—was put on for a metropolitan run this Summer. It needs a stronger company than is now supporting Miss Evans, and it will have this equipment next season. Miss Evans will Summer at Asbury Park and resume her singing and dancing lessons. Her improved vocalism is commented on wherever she appears."

A Suggestion.

Over in the old country it used to be said there never was an Act of Parliament passed that a coach and four could not be driven through. Probably that is the fate of the legislative enactments in all parts of the world when they seek to bring within their grasp vast yet legitimate class interests. It would be difficult to find an Act to parallel the Inter-State Commerce law for the wholesale management of what is essentially a private business, for the arbitrary fixing of matters which are integrally within the ordinary range of the operations of supply and demand, or for the bold abrogation of one of the most ancient and most universally recognized principles of the Common Law, viz.: the right of every corporation and individual to enter into any contract lawful in itself. Indeed, the venerable antiquity of this principle goes back further than the English Common Law, for a case is stated by Christ, who, in the parable of the laborers in the vineyard, demonstrated the justice of the proposition that a man might make contracts on different terms with different individuals and "do what he will with his own."

The inconveniences which attend radical innovations upon defined legal principles were grievously felt so long ago as Queen Elizabeth's reign, when Sir Edward Coke lamented that in all his time he never knew two questions made upon rights merely depending upon the common law, but from the confusion introduced by ill-judging and unlearned legislators and from provisos penned by men of none or very little judgment in law. Sir William Blackstone, 130 years ago, made a similar protest against inconsiderate legislation, saying that the mischiefs to the public which have arisen from it are too obvious to be called in question.

The revolutionary effect upon the whole practice of the theatrical profession and the retrogression of the wholesome public amusement of the people of this great continent which seems likely to arise from the Inter-State Commerce law is only another instance, although a startling one, of the difficulties which arise when the Legislature attempts what is understood as paternal government, or interference with matters which are fairly within the autonomous jurisdiction of the family or the corporation. The uncertainty, doubt and perplexity which has already arisen upon the mere construction of the law sufficiently attest the impropriety, as a rule, of legislating on subjects of widespread interest without at least preliminary inquiry into facts or the opinions of experts.

The writer has scanned the Act with the view of ascertaining whether it is open to any construction which might be favorable to the theatrical body and relieve the apprehensions of minor companies. On the face it would seem to be absolute. Possibly with the connivance of the railway companies separate bookings from frontier to frontier of each State might be managed without detection; but it would be a device in fraud of the Act and one which, however difficult of proof, would scarcely be counselled or adopted by honest men who wish to respect the laws of their country.

There is a plan, however, which suggests itself to the writer as a method by which the whole theatrical profession may travel legitimately with even less expense than before. Let a syndicate of the most active and wealthy managers who run travelling companies be formed, and let that syndicate purchase sufficient sleeping and freight cars to meet the needs of transportation. With the concerted action of all the travelling companies and a judicious route scheme, comparatively few cars would be needed, while the difference between the companies' charge for attaching a loaded foreign car to their trains and the separate passenger and freight charges on their own cars yield a margin sufficient to neutralise the new law, if it did not give a profit in favor of the actors, as the writer believes it would. If this idea has anything in it, the writer is willing to devote both time and trouble in inquiring into practical details and formulating a workable scheme.

The whole profession has an interest in this matter, which at least entitles the suggestion to serious thought upon its feasibility. To the writer's mind it appears to offer an opening for a positive co-operative profit, provided something like unanimity can be found in the profession.

X. Y. Z.

Miss Abbott at Home.

"I have just closed my season in Washington," said Emma Abbott to a MIRROR reporter who called on her at the Hotel Vendome, the other day. "and I am now devoting a few weeks to the theatres. As for my season, its success has been flattering. Every season I am compelled to say to you the same thing, but this season's receipts have actually doubled those of any other. I have eclipsed the records of theatres and opera companies in a number of cities. At Baldwin's, San Francisco, I had one of the best engagements of my life, and on the last night of the stay, although Patti was to come on the Monday following, I had the largest audience ever seen in the house. Last week in Washington I had Patti, the circus, the baseball games and tremendous heat all against me, and yet I had a most magnificent engagement.

"As soon as I can—that is, in two or three weeks—I leave for Europe. I am always polishing up and adding new roles to my repertoire, and trying all I can to deserve the great favor which the public bestows on me. This may seem egotistical on my part, but so far my receipts rank next to those of Booth and and Patti, and their prices are higher than mine considerably.

"I retain all of my old company next season, for it has been said, and truthfully, too, that I now have together the finest collection of voices I ever had. Ruy Blas and Aida will be added. I shall appear in New York, most probably in February. Next season I shall not go farther West than St. Louis."

Professional Doings.

—W. W. Allen is at liberty for character, comedy and dialect parts.

—Johan G. de Bang is with the McCaull Opera company in Baltimore for the Summer season.

—On May 23 Manager Wilkinson, of Worcester, Mass., closes the best season he has had in five years.

—Ada Jones, soprano and juvenile soubrette, is at liberty for next season, with a preference for comic opera.

—The MacCollin Opera company will open an extended Summer season at the Highland House, Cincinnati, on June 15.

—One of the Bravest closed season at Bellaire, O., on May 7. Little's World company closes season in Milwaukee on May 15.

—James S. Hutton has been secured by Manager John Havlin to prepare a new drop-curtain for Havlin's Cincinnati Theatre.

—Annie Suits, late of the Daly Brothers Vacation company, was married in Cincinnati May 5 to Harry Maddock, a non-professional.

—The Two Johns company closes at Wheeling, W. Va., May 23 P. F. Baker remains on the road with Chris and Lena until midsummer.

—Mr. and Mrs. W. A. Sands (Laura Clair) will be members of the Alone in London company next season. During the Summer they will reside at Vinal Haven, Me.

—The Alice Warder Rival Artists combination closed a brief but eventful two weeks' season at Cincinnati, May 3. The star claims to have sunk $3,000 in the venture.

—Last Thursday night Edwin Booth played to $4,470 in Indianapolis. Managers Dickson and Talbot state that this was the most money ever taken for one performance in that city.

—Skinner, the mesmerist and magician, who has been for some time suffering from nervous prostration, is nearly recovered. He will probably make a Summer tour. He has invented and imported new features for his exhibition.

—Little Corinne's dates for the next season in Arcadia are all filled. Her past season under the direction of Jennie Kemball has been the most successful in her career, and the names Corinne and Arcadia have now become inseparable.

—People are wanted for a twelve weeks' season of opera at the new Summer Theatre and Pavilion, St. Louis. Good terms can be had for a strong company. William Atkins, at the Standard Theatre building, St. Louis, will conduct negotiations.

—The Kimball-Corinne Opera company opens for an extended Summer engagement at the Boston Museum in June. Miss Kimball is strengthening her company for this event. Morris Holbrook, an excellent baritone, has rejoined the company. He will be given small parts, which have been hitherto withheld on account of his youth and nervousness.

—The Ladies' Quartette Club, under management of Maurice H. Anderson, opens a tour at Alliance, O., on May 16. One-nights will be played through Ohio, Indiana and Illinois. The quartette consists of Mary Bankard, Flora Williams, Mrs. Nellie Sweeney Palmer and Sara Sweeney. In the last few years the Quartette has become very popular in musical circles in the South.

—The G. A. R. is building a fine new Opera House at Shamokin, Pa., to be completed by Sept. 20. It will seat 1,400, with standing-room for 500 more. The stage will be 65 feet wide by 40 deep. There will be twenty sets of scenery and nine dressing-rooms. The house will be modern in all appointments. Attractions will be played on shares only. The population of Shamokin and its vicinity is 22,000.

—A series of interesting lectures will be one of the features of the forthcoming lecture season, based on "General Grant's Tour Around the World." The subject-matter of these lectures is compiled from the Hon. John Russell Young's famous book descriptive of the tour he made in General Grant's company. The illustrations will be the most perfect of their kind and will be shown by means of the most approved stereopticon apparatus. Many of the pictures have been taken from photographs in the country through which General Grant and his party passed.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

4 and gave splendid satisfaction. The Little Tycoon closed a three nights' engagement 7 to paying business. Maggie Mitchell in Maggie the Midget, 12, is the only booking this week.

Grand Opera House (Jacobs and Proctor, managers): Corinne and her excellent co. will fill the present week in Arcadia. This is her second engagement this season, and large houses are assured. Benj. Maginley in Inshavogue drew rather small houses last week. The play Mr. Maginley has chosen is not entirely worthy of his talents. Lizzie Hughes adds much by the introduction of a melodious voice. Next week A Messenger from Jarvis Section.

Cal Wagner's Theatre: That old chestnut, Uncle Tom's Cabin, succeeded in drawing well the last half of past week. No announcement this week.

Personal: George Chenet, in advance of A Messenger from Jarvis Section, is in the city visiting his father, Manager Joseph Chenet. George has many warm friends here who are pleased to learn that he has been re-engaged for next season.

LOCKPORT.

Opera House (John Hodge, manager): Ruddygore drew a large house in spite of inclement weather. Ida Mulle as Rose, Agnes Stone as Mad Margaret and Roy Stainton as Dick sustained their parts well. The Sailors' hornpipe, by the latter, caught the house and had to be repeated.

GENEVA.

Opera House (Morris Heming, manager): The Harvard Quartette gave a pleasing concert 7; large and appreciative audience. Their first appearance. Frank Jones in The Girl I Left Behind Me, 13. We prophesy a large attendance.

HORNELLSVILLE.

Shattuck OperaHouse (Wagner and Reis, managers): Maggie Mitchell and her excellent co. in the perennial Fanchon pleased an overflowing house 5. Helene Adell fills current week at popular prices in a well selected repertoire.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Skipped by the Light of the Moon, 7; good business. Zozo, 14; Tony Pastor, 25.

AUBURN.

Academy of Music (E. J. Matson, manager): Frank Mayo, supported by a good co., presented Nordeck to a small audience 2. Bunch of Keys drew a large audience 5.

ITHACA.

Opera House (H. L. Wilgus, manager): Boston Pinafore co. presented Pinafore to good house 7.

NEWBURG.

Opera House (Colonel Dickey, manager): Haines' Cayuga Lake Theatre co., 4; very light house. Julian Comedy co. week of 9.

WATERTOWN.

City Opera House (E. M. Gates, manager): Boston Pinafore co., 2; fair house. Frank Mayo, 4; return engagement; good business, with scarcely any billing—no paper or lithos. Howorth's Hibernica co., 12.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Clio, 4; moderate business; unsatisfactory performance, except leading parts by John L. Burleigh and Belle Baron. Little Tycoon, 9; excellent; good house.

OHIO.

COLUMBUS.

Metropolitan Opera House: Edwin Booth, in Merchant of Venice and Taming of the Shrew, drew a large but not crowded house at three dollars a seat 7. The last of the Orpheus Club's concerts for the season was a great success. The club was assisted by Madame Trebelli, Ovide Musin, Whitney Mockridge and Stella McMillan, the latter a leading soprano of this city.

Eichenlaub's: Business big the past week. New faces this week—Shaw, Johanna Berg, Charles Reed, the Halls, Lulu Burdette and the Gottlobe.

Arena: Miller, Stowe and Freeman's Circus did an immense business the past week, the large canvas being crowded and people turned away. The performance is strictly first-class and very interesting. Among the leading features are James Robinson, "the man who rides," Whitney Brothers, May Waldron, Professor Thurber, Lottie Miranda and James B. Stowe in his four-horse act.

Items: W. W. Block benefits at Armory Hall 19. He has signed with Bryant and Richmond's Keep it Dark co.—Stage manager Phil H. Beltzer, of Eichenlaub's was married this week.—Ex-manager Frank A. Comstock is in town. He reports business with the horse show immense.—Manager James G. Miller has been seriously ill the past week and is still confined to his room.

DAYTON.

The Grand (Reist and Dickson, managers): The Elks' first annual benefit, 2, was a success, both artistically and financially—especially the latter. All the Dayton celebrities(?) surprised their many admirers, with the histrionic ability they had on board. Many of them made enviable hits. The only thing to mar a perfect performance was the miserable music rendered by ten pieces. They were blacked up; perhaps that accounts for it. I hope so. A fitting close for our very successful season, was the engagement of Edwin Booth 6. The audience was indeed most brilliant—one that would be an honor to any artist and a credit to any city. It was an audience whose numbers were only limited by the capacity of the house. As Richelieu, Booth had never been heard here. Suffice to state, however, that his grand impersonation has linked it to other portrayals, with which we were more familiar. To say more, would be but a tame repetition of comments. Emma Vaders gave good support as Julie, as did John T. Malone as De Baradas.

Cues: Jennie Calef plays a return engagement this week.—Booth closed our regular season, although we will have a short supplementary season of seven or eight weeks, including opera and cheap attractions.—Sells Brothers' Circus exhibited here 7 Their tents are too large or their attractions are too antique, for many of the seats remained vacant.

URBANA.

Ed. Leon, for many years trapeze artist with John Robinson's Circus, has all the privileges with Priest, Penn and Co.'s Circus of Falls City, Neb. On 3 Ed. left for there with Millie Leon, trapeze; Valvo, the Jap wire-walker; Victoria Marzelle, serio-comic; John O'Brien, contortionist; Charles McCoy, who will be candy-butcher and ticket-seller, and Jerry Lynch, assistant. Leon is director of amusements.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Two Johns April 30; good house. Frank Jones as Si Perkins 4; fair house only. Wilbur Dramatic co. week 9 (return engagement).

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Tony Denier's co. 4; poor business.

Arena: Forepaugh's Circus 13.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The Rock Band and Kenyon College Glee Club gave a most delightful concert before a large and select audience 5. The jolly "K. C. B's," receiving triple encores. Bennett's English Opera co. 23; Mikado (local talent) June 1.

AKRON.

Academy of Music (W. G. Robinson, manager): J. K. Emmet played to a very large audience 6.

People's Theatre: Hilarity to fair business last week Rainbow next.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): The Bennett and Moulton Comic Opera co., after playing to poor business all over the State, came to Youngstown for a week's stand, and packed the theatre at popular prices every night, singing many light—very light, operas: Olivette, The Mikado, Fra Diavolo, Bohemian Girl and others. Della Fox, a child of sixteen, sings the leading roles, giving promise of a mellow voice, but as yet lacking fullness. The rest, excepting perhaps, T. V. Ricketts, H. J. Matthews and Charles Bigelow were crude and amateurish. But the chopped price caught our citizens in great numbers, on the principle that three inferior shows for a dollar are better than one good one.

In the Wings: The Rink is rapidly being converted into a People's Theatre, with new scenery and effects, to run at popular prices, under the management of John A. Ladd.—Sedley Brown has engaged his Summer company and opens June 3 at Opera House with Led Astray, Henrietta Crossman in the leading role.—Doris' tent show is postering the town with prancing steeds, coming May 19.—Carrie Livingstone, of Baltimore Wednesday Club Theatre, returns to the city this month to rehearse her soubrette part in Among the Pines.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Wilber's Lyceum co. closed a week 7; light business.

Items: Owing to heavy rains, the Sells Brothers' Circus was not very liberally patronized 5. The parade and performance equal that given by any circus on the road.—A. R. Wilber's Lyceum Theatre co. closed here Saturday night 7, after a season of 107 consecutive weeks.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): The Boston Star Concert co. gave a delightful entertainment 5; small audience. Gilmore's Band 18; Two Johns 19.

Item: Kennedy and White's Mastodon ten-cent show will open a short season 12.

DELAWARE.

City Opera House: The Bennett English Opera co. in Bohemian Girl to the full capacity of the house, 1,036 chairs, 4. Reserve seat sale of 500 before the co. entered the town. The honors of the evening were divided among Nellie Godwin, Georgie Thompkins and George Traverner. The natural manner in which Miss Thompkins speaks her lines was especially pleasing.

CANTON.

Arena: Sells Brothers' Circus, the first of the season, pitched tents 9 and drew crowds. The morning parade was certainly better than the average; everything being new, neat and clean. The ring show about as usual.

MARION.

Music Hall (A. B. Johnston, manager): The Bennett English Opera co. in Fra Diavolo to very large business 4. Satisfactory to all. Georgie Thompkins as Zerlina carried off the honors of the evening, more possibly by her charming manner and sweetness of voice than by the power she possessed. Nellie Godwin as Lady Allcash gave general satisfaction and was repeatedly encored. George Traverner as Fra Diavolo rendered his part with credit. He has a strong tenor voice, which he uses to the best advantage; but his inclined-plane death-scene version of the opera is decidedly unnatural. The Elks benefit is set for May 19.

XENIA.

Opera House (J. A. Hivling, manager): The Waite Comedy co. opened for a week 2, in Ingomar, and changed programme each night. Only fair business. The best feature of the performance is the band.

ALLIANCE.

Opera House (Clarence Goddard, manager): The Silver Spur co. 2. This was a return date within a week; enthusiastically received by a crowded house.

People's Theatre: Boston Stars 4; good house; excellent entertainment.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The past week we have had some of the best attractions of the season, with some of the slimest houses. James O'Neill in Monte Cristo drew but fair houses 3-4. J. K. Emmet fared about the same 5. T. W. Keene the last two nights of the week. Hamlet was given to a very slim house first night. Richelieu, for a benefit to the Toledo Lodge, B. P. O. E., drew a good house Saturday evening.

People's: Sid. C. France in his popular pieces, has drawn fairly at this little theatre. P. F. Baker present week. Mme. Neuville and her son week of 16.

RAVENNA.

Reed's Opera House (G. P. Reed, manager): Silver Spur co. 3; first-class performance; good house; everybody well pleased The Boston Star Concert co. played a return engagement 7. An excellent programme was rendered. Light house; storm.

LIMA.

Faurot Opera House (George E. Rogers, manager): Corinne and the Kimball Opera co. appeared all week in Arcadia, The Mascotte and Capers. Big business against Sells Brothers' Circus 4, the house was packed and hundred turned away. Corinne's voice has wonderfully improved and her acting is full of dash and vim. James Sturges and Harry Woodbury, big favorites here, renewed their success of last season. The co. is a good one throughout.

"Whoa!" A part of the Corinne co. distinguished themselves Thursday night. They were first on hand at the burning of a stable, and James Sturges burst open the door of the building next to the burning one and rescued two mules and a string of sleigh-bells, and Harry Woodbury caught a pony that had escaped from the burning stable. Jim says that if they had not got the mules out the stable would have burned up.—The Opera House was lit by electricity for the first time on Wednesday evening.—George Towle, former musical director of the Corinne co. was the guest of friends here last week.

BELLAIRE.

Elysian Opera House (Scott and Lashelle, managers): Mme. Neuville and her son Augustin appeared before a large audience in their thrilling sensational drama, The Boy Tramp; or, The Maniac Mother. The audience was well pleased, so much so that both stars were called before the curtain in the fourth act. A large, most appreciative and enthusiastic audience attended the entertainment of the Chestnut Minstrels (home talent) 5. Benefit of cyclone sufferers. Audience more than pleased. One of the Bravest held forth 7-8. Small house 7, large house 8. Good play. The star, Charles McCarthy, had good support.

MASSILON.

Bucher's New Opera House (J. V. R. Skinner, manager): The Rock Band Concert co. 3; satisfactory entertainment; fair house. Boston Star Concert co. 6; splendid entertainment, which was highly appreciated by all. Poor house. Bennett's English Opera co. 27-28

A Sad Good-bye: C. Edward Oliver, who has been head usher and "supe" for the past two years in the Opera House, has accepted a position with the Adeline Flint Dramatic co. He leaves 17 for Niagara Falls, where he will join the co.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Lewis Morrison co. played to good business during week of April 25. Celebrated Case, Not Guilty and Under the Gaslight were presented. After being called before the curtain on Saturday night, Mr. Morrison made a neat speech, which was vociferously received. Week of 2 Faust, Lewis Morrison as Mephistopheles. Fine packed houses.

Request: Ed. J. Abraham, manager for the Lewis Morrison co., wishes to be remembered to Editor Fiske.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbush, manager): Cora Tanner in Alone in London 2; medium business. The Nan of Miss Tanner was excellent, and applause was frequent and well bestowed. The co. is very good, and the play throughout was well presented. Deserved better patronage. Frank Frayne was greeted by a good-sized audience 6 Mardo, the Hunter, was the play, and is one of the most sensational ever presented here. The growl of beasts, pistol shots and plenty of shooting created the wildest enthusiasm. The co. is good, and the audience were well pleased.

Music Hall (Ellwood Newhart, manager): Frank Witty appeared as Hamlet 2, under the auspices of the attaches, before a large audience. Much interest was taken in the appearance of Mr. Witty, he being a former Allentonian and well known. Of his Hamlet there is not much to say. He is a young aspirant for Shakespearean honors, but develops considerable talent and gave a very creditable rendition of the part under the circumstances. The supporting co. was fair. Tony Hart in Donnybrook kept a good-sized audience in an excellent humor 4. This week Walter S. Baldwin's Dramatic co. in repertoire.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Jones-Montague Si Perkins co. 6. Owing to a heavy thunder-storm the house was not what it would have been, but everybody was delighted.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Tony Hart 6; fair house. Donnybrook was received with much applause, especially during the fair scene.

Items: Mrs. Tony Hart is ill from a rheumatic attack; consequently could not play her part. The character, however (Nellie Brady) was very cleverly assumed by Nellie Carlin. James Pendergast, manager of Tony Hart's Donnybrook, wishes to be remembered to THE MIRROR, and sends best wishes in the new Avenue quarters. Lehigh Theatre has been permanently closed and will be sold at public sale.

BUTLER.

Opera House (I. I. McCandless, manager): Lewis Opera co. 6-7; fair business. Mikado and Chimes of Normandy were presented. Ed. McCuen and Della Schobert received many encores, and the whole co. gave satisfaction. Thompson's Minstrels 16-17.

Items: A dramatic co. has been organized here, and will make its first appearance 30.—Ed. McCuen and Della Schobert appeared here last with the Hamerly Opera co.—During Friday's performance of The Mikado Anna Davidson was taken suddenly ill and had to retire.—The Thompson Minstrels will burlesque the Mikado.—Through carelessness of the stage management, Saturday evening, some of the scenery fell, causing injury to one of the chorus singers.

READING.

Academy of Music (John D. Mishler, manager): Opened October 18, 1886, by Clara Morris in L'Article 47 to an audience of over $1,500. The season closed May 5 with Shadows of a Great City to a crowded house. During the season there were given 30 comedy performances, 4 minstrel, 2 tragedy, 13 melodrama, 11 concerts, 14 dramatic, 12 spectacular, 12 opera, one pantomime and one oratorio. There were nine audiences during the season of over one thousand dollars each. The artistic and financial success of the house is highly gratifying. Manager Mishler during the Summer will have the theatre renovated and make some alterations on the stage. He is determined to have as perfect a theatre as money will make.

Grand Opera House (George M. Miller, manager): Week of 2, Melville Sisters in a repertoire of popular plays to good business; the Leonzo Brothers 9, week.

BRADFORD.

Wagner Opera House (Wagner and Reis, manager): Bristol's Equescurriculum has appeared a 1 week, giving a marvellous exhibition to large business. Zozo 13, C. E. Verner 30-1.

Pointer: Wagner and Reis, of the oil circuit, will assume the management of the Park Opera House, Erie, Pa., June 13, having secured a lease of the same for five years.

ERIE.

Park Opera House (John P. Hill, manager): Louis James and Marie Wainwright 2-3, in Virginius and Ingomar. Louis James is a fine actor, and is destined ere long to rival the late John McCullough and achieve even greater distinction. He has no rant and cant about him, but does what he has to do with a fire and force which is most effective in the eyes of a cultivated audience. Miss Wainwright enacts her roles with the highest dramatic power, together with a most charming sweetness. Repeated curtain calls testified to the appreciation in which they were held. To our discredit be it said, business was light 7. F. Baker in Chris and Lena 6. There is on the stage to-day no greater dialect comedian than Mr. Baker. John D. Griffin and Annie Williams were well up in their parts, but the rest of the support was bad; business fair. J. K. Emmet as Fritz 7, and, as usual, he filled the house.

Items: A lodge of Elks is to be formed here in the near future.—Our new Opera House scheme has fallen through.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Frank I. Frayne as Mardo the Hunter 3; fair business.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Leonzo Bros. co. week of 2 to fair business considering the season of the year. Haverly's Minstrels 18; closing attendance of season.

OIL CITY.

Opera House (Kane and Rogers, managers): P. F. Baker, supported by a good co., gave Chris and Lena 4-5 to fair houses. Play is thirty minutes too long, but nevertheless laughable and interesting. Sparks Brothers' Variety Show 6-7; fair houses. Charles E. Verner 19.

ALTOONA.

Opera House (Marriott and Krider, managers): Florence J. Bindley in A Heroine in Rags 4; fair house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Ida Lewis, supported by a good co., 2 and week, presenting Jane Eyre, Sea of Ice, etc., to good houses.

King Street Theatre: A variety co. 2, but owing to the very light business and poor character of most of the performers the audience was dismissed 3. A benefit performance arranged for 4 met a similar fate. The house and contents are offered for sale.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): The Globe Theatre co. week of 2; fair business, owing to warm weather. It is the best co. ever played here to a panic prices. Bella Moore 13-14.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Thursday and rest of this week Joseph Murphy and co. will be seen in Shaun Rhue and The Donagh. Week of 16 second visit of The Little Tycoon. Last week Patti Rosa appeared in Zip and Bob before light houses. I am sorry to say, as she is a painstaking little body, a good singer and dancer, and is supported by a good co.

Grand Opera House (William H. Low, proprietor): Fantasma has done a big business here this time. The scenery and tricks are both improved. This attraction closed the regular season of this house.

Westminster Musee: Arrivals for the week are Press Eldridge, Bryne and Abrams, Aldine, J. Arthur Doty, Gibbons and Harty, Sam and Hannah Holdsworth, The Halls, Harris and Walters, the Davises and Pearlie May.

Theatre Comique: This week Gus Hill's World of Novelties.

TENNESSEE.

MEMPHIS.

People's Theatre (L. H. Walker, manager): Claudie Loraine's Star comb. presented a very attractive bill; fair success.

Museum: No falling off in the attendance. Manager Wood tells me he intends keeping open all Summer if business justifies.

Items: At the new Memphis 5 6, Longfellow's Golden Legend, by Dudley Buck, was superbly rendered by the Memphis Choral Society.—Festival Park Opera House, under the management of Louis P. Baker, has been enlarged and refitted at a cost of $5,000. The season opens 12 with The Stranglers of Paris for three nights.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The Dell Knott comb. at popular prices (fifteen, twenty-five, thirty-five and fifty cents are what are called popular prices here), opened for a week 2. After the first night Manager Albert found the co. so poor that he cut the engagement short. He would not have opened the house again but for his sympathies in behalf of the actors who were behind in their salaries. Ticket-of-Leave Man 3-4. Manager Albert would not allow them to do Joshua Whitcomb or any other copyrighted play. The party left for Gadsden, Ala. It is due Manager Albert to say that he would not give us any cheap cos., even out of season, but for the fact that the closing of Bidwell's theatres in New Orleans left much good time open, the regular season having closed with Rhea on March 5. Harry F. Dixie and May Dixie are booked for 10 17 in pocket edition of Mikado and other comic operas at popular prices. Stranglers of Paris 18-19. This will close the house for good, as the Gilbert Comedy co. dates have been cancelled. The Handel Society (local) will renew Doctor of Alcantara 26, and the house orchestra will benefit 31. After this the Opera House will have a thorough overhauling, and many improvements will be made in all departments, though the house now enjoys the reputation of being one of the cosiest theatres South.

By the Way: The East Lake Theatre, a Summer resort, will be thrown open 16 if all is in readiness. It will be managed by John J. Cullins, husband of Florence Elmore.—The Pavilion will have a seating capacity of 2,000 and will be lighted by electricity. There will be a number of novelties presented, but the principal attractions will be a stock dramatic co. now organizing in New York, with Sybil Johnstone as leading lady, and Martin's Casino Opera co. These cos. will alternate, giving drama three nights and operas the other three nights. On Sundays it is proposed to give vocal and instrumental concerts. The season will last twelve weeks, and will no doubt be well patronized. East Lake is seven miles from the city, and is reached by a dummy line. Admission will be fifty cents, including the railroad fare.

NASHVILLE.

The Grand (W. J. Johnson, manager): Monday and Tuesday of last week the three May Festival concerts were given at the Broad Street Amusement Hall, and, artistically speaking, were decidedly a success. The attendance though, while good, was not by any means what it should have been. Prof. F. A. Wetter, of this city, was the conductor. He is a cultivated musician and a gentleman of refinement and intelligence. The festival was projected by him this year, and to his enterprise, energy and good taste alone is due the delightful musical treat we have enjoyed. Certainly he deserves a great deal of credit for his work. The soloists were: Sopranos—Fannie Dorman and Rebecca Levy; piano—Mary Weber, Mrs. Aline Blanker and Master Sol Lowenstein, and violin—Henry Burck. The orchestra was composed of Cincinnati and Nashville musicians, and was selected with much care and discretion. The soloists, with the exception of Mr. Burck, of Louisville, were all of this place, and all of them acquitted themselves with such credit as to call forth unanimous expressions of praise.

At the Watkins Hall, Thursday night, the house was crowded with a cultivated and enthusiastic audience, the occasion being the benefit concert tendered Master Edwin Farmer, the wonderful boy pianist. The technical skill and depth of expression portrayed by this little fellow's performance is to me, as well as to many with whom I have conversed regarding him, a matter of great marvel He undoubtedly is possessed of the true genius, and there is a bright future before him in the musical world. He was charmingly assisted in his performance by Fannie Dorman, Ada Sax, Millie Hyman, Mrs. Henry Powers, Mr. and Mrs. A. H. Stewart, Mr. and Mrs. Henry L. Farmer and J. D. Sampson. The sum realized was very gratifying.

By arrangement with J. O. Milsom, E. V. Anglim took charge of the Masonic Theatre on Thursday. He advises me to-day that he has booked several attractions already for May and June. The first is The Galley Slave for 12-14. He will not attempt though to keep open much longer than July 1 as he wishes then to begin overhauling and improving the house for the opening next Fall.

The Museum managers will, I hear, make many improvements in the house this Summer. Fairly good business last week.

I understand that Rebecca Levy, whose singing recently brought her so prominently before the public here, will likely study for the stage. If this be true, I want to warn her against using her voice as she is doing. In it she has both the quality and volume now to a rare degree. Constant and indiscriminate use will ruin it, and in a very short time. She can well afford to wait—say three years—before attempting even to develop or cultivate it, for she is now only fifteen. I speak thus because I think she has a great voice, and I cannot bear to think of its being ruined, as I fear it will be.

TEXAS.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): April 29, Little Nugget Comedy co. played for benefit of Bowie Hose Company No. 1 to largest house of season. Josie Sisson (Little Nugget) was presented with a large and handsome bouquet by the Hose company in reciprocation of their appreciation of herself and excellent co. The presentation was made by Hon. J. H. Henderson, Mayor, during her specialty act. She made quite a neat and appropriate reply for one so taken by surprise.

WACO.

Padgitt's Park: The Kossuth Hungarian Band, composed of six performers, gave a concert to a fair-sized crowd.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clauson, manager): Hallen and Hart's Ideals opened 3 to a rather light house below, but heavy above. The co., individually and collectively, gave good satisfaction. The applause at times was almost without bounds. There is scarcely any act that can be mentioned as being better than another, as all were excellent.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Since Manager Walker announced he had booked Wilson Barrett, the people here have looked forward with pleasure to the event, and the way they packed the house 2 showed how they appreciated the actor. He and Miss Eastlake were loudly applauded as they stepped upon the stage, and throughout the evening they received several recalls. Although disappointed at his presenting three small plays instead of one of his heavier pieces, the audience left the house perfectly satisfied. Frank Emery's acting also pleased the audience, and he was loudly applauded. Black Crook 7, to fair house. Cattle King co. 14; Frank Mayo, 16-17.

RUTLAND.

Opera House (A. W. Higgins, manager): Bennett and Moulton's Black Crook April 29-30, to a large audience. Skipped by the Light of the Moon, 4; large audience.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Robert Downing, as Spartacus, the Gladiator 2-4, attracted fine audiences. Thomas Keene 12. This house then closes its season. The attractions, while not as numerous as some preceding seasons, were equal, if not surpassing, in every respect and proved remunerative. Mme. Powell used every effort to please her patrons.

Academy of Music (Joseph K. Strasburger, lessee): James M. Ward in The Red Fox and The Winning Hand drew pretty fair audiences during week of 2. This place closes the season at an early day. No announcement is made at this writing (8th) for the week of 9.

Pavilion Theatre: The Myer-Thomas Comedy co. in A Mountain Pink, A Woman's Devotion, etc., week of 2. Only fair business.

Theatre Comique: Closed for the season.

Circus: Forepaugh and Samuels' show exhibited in Manchester (over the river) 2-5 to big business. Richmond 6 7 to same.

Items: At the Academy of Music 14 the oratorio, St. Paul, is announced with Carl Zerrahn, of Boston, conductor; a chorus of 150 from Petersburg, together with Louise Elliott, of Boston, soprano; Alta Pease, of Boston, contralto; Francis H. Baxter, of New York, tenor; Dr. Carl E. Martin, of New York, basso, and others. This will be a grand musical event, doubtless surpassing anything of the kind ever seen or heard here.—John E. Heath, of this city, departed last week to represent the Carrie Stanley co. as advance.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Robert Downing closed a highly successful engagement 7. The Gladiator and Julius Caesar were presented in splendid style, and the star and leading members of the cast received much applause and frequent calls.

Opera House (Barron and Logan, lessees): Closed during last week. This week Pauline Markham. As this lady is well known and popular here, packed houses will rule.

Items: Manager Joseph H. Mack, of the Robert Downing co., informed your correspondent that the engagement here terminated the co.'s season of thirty-nine weeks, and that phenomenal success has attended it.—It is whispered that Charles Barton, the gentlemanly advance of the Downing co., will ere many moons wane, lead to the altar Gail Forrest, of that organization.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Closed all week until 6, when Agnes Herndon gave The Commercial Tourist's Bride, for the benefit of the Travellers' Protective Association, to a crowded house. A Wonderful Woman 7; fair audience. Farron's Soap Bubble 16; Gilmore's Band 19; Two Johns 21.

Grand Opera House (O. C. Genther, manager): One of the Bravest 2-5; good business. Danel and Gale's Minstrels 6-7; moderate business. Dan A. Kelly 16-18.

WISCONSIN.

MILWAUKEE.

Robson and Crane opened at the Grand Opera House, appearing for three nights. Robson and Crane are always sure of a warm welcome in Milwaukee, and audiences are always large, even at advanced prices. Merry Wives of Windsor, School for Scandal and Comedy of Errors were presented. The support was, as usual, of the best, and made it one of the most enjoyable engagements of the season. Louise Rial appeared in Fortune's Fool 7-8. Both star and play came to us comparatively unknown, and while the former displayed considerable ability, the play did not make a very favorable impression. Support fair. Only a Farmer's Daughter 12-15.

The Boston Symphony Concert co. gave two concerts at the New Academy 4-5, under auspices of the Milwaukee Musical Society. Well attended. McNish, Johnson and Slavin 14-15; Langtry 20-21.

It is rather difficult to find anything new to say each week about the People's, where straight variety and good business is the invariable rule. Week of 9, Garry Hopper in One Man Among the Million.

Uncle Tom's Cabin was presented at the Palace 1, with all the modern improvements, and business was good. Francis Labadie in Nobody's Child opened 6 to good business. The co. closed season here 7.

At the Dime Museum the "walking curiosity" has been the principal attraction.

The Summer season at Schlitz Park opens with a series of ten concerts by Messrs. Bach and Liming. Carleton's Opera co. will play a short season, opening June 5, to be followed by other cos.

Breezes: The Elks gave a little impromptu social at their lodge rooms 7. It was given in honor of the professionals who so kindly lent their assistance at the benefit.—Manager Brown, of the Grand Opera House, has booked Bernhardt for June 9.—Manager Litt has sold his interest in The Lights o' London to Charles B. Poore. They are said to have cleared $10,000 on the season.—Robson and Crane are reported to be $90,000 ahead of the season, and, under the I. S. L., elect to play out the few remaining engagements even if they only make expenses. This is done rather than disappoint patrons.—R. L. Marsh was presented with a gold-headed cane by the employes of the Grand Opera House upon retiring from the management. He will retire from the theatrical business and devote his time to the manufacturing of confectionery in Chicago.—J. Hart, the scenic artist, entered on his duties at the Grand on 1 and will prepare an entirely new stock of scenery for next season.—In a few days Manager Neunnemacher, of the Grand, will begin booking for next season. The remodeling of the house will begin about July 1.—Sherman T. Brown has signed contract with Herman Nunnemacher as business manager for the Grand Opera House for one year from 1. Mr. Brown received several other very flattering offers, but preferred to remain at his old stand.—E. Stanhope Percy is in the city in advance of only a Farmer's Daughter.—Alice Brown, of the Robson and Crane co., was the guest of friends in the city during the engagement.—Mr. Brown booked Only a Farmer's Daughter for 13, 14, 15, and then found a contract with Maria Prescott for same dates made by Marsh. Case for courts.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): The Devil's Auction 2; packed house. Marie Prescott appeared 5-6 in Taming of the Shrew and Pygmalion and Galatea.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Miln in Damon and Pythias to fair business. Marie Prescott in Ingomar 2; small business. Miss Prescott is a fine artist and has good support. She deserved a rousing big house.

EAU CLAIRE.

Opera House (J. E. Cass, manager): The World co. entertained a fair-sized house 3. The scenery was fine and the acting very good.

City Music Hall (Peter Truax, manager): Mark's Comedy co. 4-7, drawing packed houses. Best of satisfaction.

JANESVILLE.

Myers' Opera House (P. L. Myers, manager): Marie Prescott presented Galatea and Taming of the Shrew 3; fair-sized and delighted audience. Miss Prescott, with her excellent support, is expected to play a return engagement soon. J. Z. Little's World 6; small house.

OSHKOSH.

Grand Opera House (H. B. Jackson, manager): Devil's Auction 5; full house. Scenery excellent.

FOND DU LAC.

Amory Opera House (P. B. Haber, manager): Marie Prescott 4, in Ingomar; fair business; unusual satisfaction. Only a Farmer's Daughter 2. Boston Comic Opera co are booked June 2, three nights.

Items: Ringling Brothers' Circus is billed for 23.—The Knights of Labor are fitting up their skating rink for dramatic purposes.

CANADA.

TORONTO.

Toronto Opera House (Shaw and Jacobs, managers): It is strictly within the bounds of truth to say that the King of Iron co., which played all last week in this house, is perhaps the worst constructed and most vilely acted play that your humble servant has seen here this season. The co. is headed by Ralph Delmore, an actor of some merit; but he has associated himself with a poor lot of people, and a decided change will have to be made in the personnel to make the play a "go." Ada Gray, who has not been seen here in a long time, opens a week's engagement on 9 in East Lynne.

Grand Opera House (O. B. Sheppard, manager): J. B. Polk, who was booked for 2-4, cancelled—for some reason or other. Last three nights of the week, Michael Strogoff, with Edmund Collier. Business light. Ruddygore this week.

Item: Manager Shaw takes a benefit this week, and judging from the way his friends are interesting themselves the S. R. O. sign will be brought into use.

OTTAWA.

Grand Opera House (John Ferguson, manager): Clara Louise Kellogg sang to fair-sized houses 4-5. The Canadian Parliament is now in session, and is attracting numbers of visitors to the capital. Manager Ferguson is taking advantage of this to book extensively. Some of the cos. to appear are: Alpine Choir 12; Ivy Leaf 16-18; Black Crook 23-25 and Ruddygore 30 and 31. This is a creditable list and deserves encouragement.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Annie Pixley: New York City April 25, three weeks.
Ada Gray: Toronto 9, week.
Agnes Herndon: Chicago 9, week.
Agnes Wallace-Villa: Olean, N. Y., 9-11, Rome 12-14.
Abbey's Uncle Tom Co: Lowell, Mass., 13, Manchester, N. H., 17, Dover 18, Portsmouth 19, Biddeford, Me., 20, Portland 21, Brunswick 23, Bath 24, Augusta, 25.
Arthur Rehan's Co.: Washington 23, week.
Andrews' Michael Strogoff: N. Y. City 16, week.
Baldwin Dramatic Co.: Allentown, Pa., 9, week.
Black Flag Co.: Philadelphia 9, week.
Bunch of Keys Co.: Rochester, N. Y., 13-14.
Black Crook (Kiralfys'): Baltimore, Md., 9, week.
Beacon Lights Co.: Chicago 9, week. Detroit 16, week.
Benj. Maginley: Rochester 9, week.
Bound to Succeed Co.. Brooklyn, E. D., 16, week.
Blackmail Co.: St. Louis 9, week, Indianapolis 16, week, Chicago 23, two weeks.
Bella Moore: Johnstown, Pa., 13-14.
Boy Tramp Co.: Cleveland 9, week, Toledo 16, week, Cincinnati 23, week, Louisville 30, week, Pittsburg June 13.
Blackthorn Co.: N. Y. City 16, week.
Cora Van Tassel: Charleston, S. C., 9, week, Wilmington, N. C., 16, week.
Clara Morris. N. Y. City 9, week.
Charles Erin Verner: Huntingdon, Pa., 12, Sunbury 13, Williamsport 14, Oil City 9, Beaver Falls 23
C. A. Loder's Co.: Richmond, Ind., 12-14, Louisville 16, week, Cincinnati 23, week, Chicago 30, week.
Claire Scott: Fall River, Mass., 14.
Cattle King Co.: Burlington, Vt., 14, Montreal 16, week, Toronto 23, week, Chicago 30, week.
Dion Boucicault: New York April 18, four weeks, Chicago May 16.
Denman Thompson Co.: N. Y. City Jan. 10-June 4.
Dan Sully's Corner Grocery Co.: Kansas City 10-14, St. Joseph 16-17, Plattsmouth, Neb., 18, Council Bluffs, Ia., 19, Omaha, Neb., 20-1, Lincoln 23, Hastings 24-5, Grand Island 26, Cheyenne 27-8, Salt Lake 30-1, Sacramento June 3-4, Los Angeles 6, week, San Francisco 13, two weeks.
Daly's Co.: Philadelphia May 2, two weeks.
Edwin Booth: Hartford 12, New Bedford 14.
Edwin Arden: New Haven 12-14, Springfield, Mass., 16, week, N. Y. City 30, week.
Evangeline Co.: Boston May 2, four weeks.
Eunice Goodrich: Decatur, Ill., 9, week, Hannibal, Mo., 16, week, Streator 23, week, Joliet 30, week.
E. T. Stetson: Topeka 12-14.
Felix Vincent Comedy Co.: Clinton, Ia., 7-14, Sterling, Ill., 16, week, Chicago 23, week.
Frank Mayo: Burlington, Vt., 16-17.
Frankie Kemble: Chicago 9, week.
Fred. Warde: San Francisco May 2, two weeks, Portland, Ore., June 6, week.
Fantasma: New Bedford, Mass, 11-12, Brockton 13-14, Bangor, Me., 16-18, Haverhill, Mass., 19-20.
Florence Bindley: Washington 9, week, Baltimore 16, week, Syracuse 23, week, Toronto 30, week.
Fred Bryton: Willimantic, Ct., 14.
Frances Bishop: Montreal 9, week, Plattsburg, N. Y., 16.
Felton-Connier Co: Galesburg, Ill., 9, week, Jacksonville 16, week, Decatur 23, week.
Fanny Davenport: Brooklyn, E. D., 9, week.
Fisher-Hassan Co.: Troy 12-14
Golden Giant Co: Philadelphia 23, week, N. Y. City 30, three weeks.
George C. Miln: Cincinnati 6, week.
Globe Theatre Co.: Altona, Pa., 9, week, Wilkesbarre 16, week, Scranton 23, week.
Graham Earle Co.: Napoleon, Ind., 9, week, North Manchester 16, week.
Grismer-Davies Co.: Oakland, Cal., 16.
Gold King Co.: N. Y. City 9, week.
Harrigan's Park Theatre Co.: Brooklyn May 2, three weeks.
Henry E. Dixey: N. Y. City May 2, two weeks.
Held by the Enemy: Brockton, Mass., 16, Taunton 18.
Hoodman Blind Co. (Horning's): Portland 12-13.
Henry Chanfrau: N. Y. City June 20, two weeks.
Hardie-Von Leer Co.: Chicago 9, week.
Helene Adell: Hornellsville, N. Y., 9, week, Olean 16, week, Warren, Pa., 23, week, Erie 30, week, Jamestown, N. Y., June 6, week.
Ivy Leaf Co.: Ottawa, Ont., 16-17.
Ida Lewis: Wilkesbarre, Pa., 9, week.
Joseph Murphy: Providence 12-14, N. Y. City, 16, week, Fall River, Mass., 23, Lynn 24, Lawrence 25, Haverhill 26, Taunton 27, Brockton 28.
James O'Neill: N. Y. City 9, week.
J. K. Emmet. Poughkeepsie, N. Y., 12, Jersey City 13-14.
Jim the Penman Co.: Boston 9, two weeks.
Jones-Montague (Si Perkins) Co.: Elmira, N. Y., 12, Lyons 13, Geneva 14, Auburn 16, Fulton 17, Oswego 18, Baldwinsville 19, Cortland 20, Binghamton 21.
Jeffreys Lewis: St. Louis 9, week, Chicago, 16, week.
Jarvis Section Co.: Syracuse 9, week.
Julian Comedy Co.: Newburg, N. Y., 9, week.
Jennie Calef: Dayton, O., 9, week.
John Dignam: Cleveland 16, week.
Kate Castleton: Denver 9, week, Colorado Springs 16, Leadville 17-19, Pueblo 20-1.
Lizzie Evans: Portsmouth, O., 12-14, Baltimore 25-8, Providence 30, week.
Lewis Morrison Co.: Victoria, B. C., 16, week, Los Angeles, Cal., 30, week.
Little's World: Milwaukee 15.
Louis Harrison: Portland, Ore., 16, week.
Louise Rial: Chicago 9, week.
Lights o' London: Bangor 12-13, Lewiston 14, Portland 16-17, Concord, N. H., 18-19, Dover 20, Amesburg, Mass., 21, Salem 23.
Lawrence Barrett: N. Y. City May 2, four weeks.
Lottie Church: Pittsburg 16, week.
Leonzos: Reading, Pa., 9, week.
Louise Pomeroy: St. Louis 9, week.
Minnie Maddern: Wichita, Kas., 12, Topeka 13-14, Lincoln, Neb., 16, Omaha 17-18, Plattsmouth 19, Council Bluffs, Ia, 20, Chicago 23, week.
Mrs. Langtry: N. Y. City 9, week, Buffalo 16-17, Detroit 18-19.
Margaret Mather: Albany 12-14, Troy 16, Canandaigua 26.
Mme. Modjeska: Chicago May 2, four weeks, Minneapolis 30-June 1, St. Paul 2-4.
Mme. Janauschek: Fall River, Mass., 16, Waltham 21, Lynn 26.
Main Line Co.: Newark 9, week.
Mme. Janish: Salt Lake 12-14. Los Angeles, Cal., 23, week.
Maggie Mitchell: Syracuse 12, Utica 13, Amsterdam 14.
Monroe-Rice Co.: Trenton, N. J., May 13-14.
McDowell Comedy Co.: Chicago 2, two weeks, St. Louis 16, week.
Mary Hamilton: Winnipeg 16, week, Port Arthur 23.
Maude Atkinson: Bloomington, Ill., 9, week.
Murray and Murphy: Chicago 9, week.
Mattie Vickers: Green Bay, Wis., 12, Manitowoc 13, Sheboygan 14.
Mr. and Mrs. George S. Knight: San Francisco April 25, six weeks.
Maggie Harold: Franklin, Pa., 9 week, Warren 16, week, Bradford 23, week.
N. C. Goodwin: Philadelphia May 2, two weeks, Brooklyn 16, week.
Only a Farmer's Daughter Co.: Fond du Lac, Wis., 12, Milwaukee 13-15, Chicago 16, week.
On the Rio Grande: Boston 9, week, Worcester, Mass., 16, Waltham 17, Holyoke 25.
Peck's Bad Boy Co.: N. Y. City, 9, week.
Planter's Wife Co., Albany 9, week.
Patti Rosa: Pittsburg 9, week, Philadelphia 16, week.
P. F. Baker: Toledo 9, week, Cleveland 15, week, Buffalo 23, week, Rochester 30, week, Syracuse June 6, week, N. Y. City 13, week.
Private Secretary Co. Philadelphia 9, week.
Rhea: Winnipeg 9, week, Fargo, Dak., 16 17, Jamestown 18, Bismarck 19, Miles City, Mont., 20 1, Butte City 23, week, Portland 30, week.
Richard Mansfield: Boston April 25, three weeks.

RAG BABY CO.: San Francisco 9, three weeks, Oakland 30-1, San Jose June 1, Sacramento 2, Denver 6, week.
ROBSON AND CRANE: E. Saginaw, Mich., 12-13, Flint 14.
ROSINA VOKES Co.: Philadelphia 16, two weeks.
ROSE COGHLAN: Newark 9, week, Harlem 16, week, Brooklyn 23, week, N. Y. City 30, week.
ROWAN RYE CO.: Cincinnati 9, week, Chicago 16, week.
RING OF IRON CO.: Syracuse 9, week, Buffalo 16, week, Troy 23, week.
RIGHTMIER'S CO.: Mahanoy City, Pa., 11-12, Ashland 13-14.
SARAH BERNHARDT: Milwaukee June 9.
STRANGLERS OF PARIS: Memphis 12-14, Chattanooga 18-19.
SALSBURY'S TROUBADOURS: Long Branch 12, Asbury Park 13.
SILVER KING CO.: N. Y. City 9, week, Brooklyn, E. D., 16, week.
SKIPPED BY THE LIGHT OF THE MOON: Cleveland 9, week.
SHADOW DETECTIVE CO: Pittsburg 9, week, Wheeling, W. Va., 16-18, Brooklyn 23, week.
STREETS OF NEW YORK: Wilmington, Del., 9 week, Lancaster, Pa., 16, Williamsport 17, Elmira, N. Y., 18-19, Easton, Pa., 20, Trenton, N. J., 21, Newark 23, week.
STUART'S THEATRE CO.: Racine, Wis., 2, two weeks, Lacrosse 16, week, Winona 23, week, Chippewa Falls 30, week.
SHEEHAN AND COYNE CO: Indianapolis 9 week, Danville 9, Lafayette 10, Terre Haute 11, Vincennes 12, Evansville 13, Kansas City 16, week.
T. W. KEENE: Richmond, Va., 12-13, Norfolk 14 Pittsburg 16, week.
T. J. FARRON: Pittsburg 9, week, Wheeling, W. Va., 16, Parkersburg 17, Mansfield, O., 18, Detroit 19-21, Chatham, Ont., 21, St. Thomas 24, London 25, Belleville 26, Ottawa 27-8.
TWO JOHNS: Warren, O., 13, Niles 14, Rochester, Pa., 13, Beaver Falls 17, E. Liverpool, O., 18, Steubenville 19, Urichsville 20, Wheeling, W. Va., 21.
TONY HART: Philadelphia 9, week, Red Bank, N. J., 16, Long Branch 17, Paterson 18, Jersey City 19-21, Boston 23, week.
TAVERNIER CO.: Lansing, Mich., 9, week, Kalamazoo 16, week.
TERRELGAN-SEWARD CO.: Trumansburg, N. Y., 12-14, Elmira 16, week, Hornellsville 23, week, Wellsville 30 1.
UNDER THE GASLIGHT CO. (Turner's): Memphis 12-14, Louisville 16, week, Wheeling, W. Va., 23 5, Reading, Pa., 26 8, N. Y. City 30, week.
ULLIE AKERSTROM: Willimantic, Ct., 9, week, Norwich 16, week, Worcester, Mass., 23, week, Taunton 30, week, Fitchburg June 6, week.
WALLACK'S CO: Brooklyn 9, week.
WAITE COMEDY CO.: Lima, O., 9, week, Findlay 16, week.
WILBER DRAMATIC CO.: Sandusky, O., 9, week, Canton 16, week.
W. J. SCANLAN: Newburyport, Mass., 12, Manchester, N. H., 13, Lowell, Mass., 14, Salem 18.
WE, US & CO.: Cleveland 9, week, Chicago 16, week.
ZOZO CO: Jamestown, N. Y., 12, Bradford, Pa., 13, Lockport, N. Y., 16, Auburn 17, Rome 18, Utica 19, Amsterdam 20, Schenectady 21.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: Philadelphia May 9.
AMY GORDON OPERA CO.: Easton, Pa., 9, week.
ANDERSON'S LADIES' QUARTETTE: Alliance, O., 16, Canton 17, Massillon 18, Mansfield 19.
BIJOU-RANDALL OPERA CO.: Butte City, Mont., 9, week.
BOSTON PINAFORE CO.: Bennington, Vt., 13, Hoosick Falls 14.
BENNETT-MOULTON OPERA CO.: Canton, 9, week.
BENSBERG OPERA CO.: Mitchel, Dak., 12, Lemars, Ia., 16, Fort Dodge 17, Webster City 18, Cedar Falls 19, Manchester 20, Daveaport 23, Muscatine 24, Burlington 25, Fort Madison 26, Mount Pleasant 27, Ottumwa 28.
BENNETT-MOULTON OPERA CO.: Waterbury, Ct., 9, week, New Britain 16, week.
BENNETT OPERA CO.: Mt. Vernon, O., 23, Massillon 27-8.
BOSTON STAR CONCERT CO.: Ashtabula, O., 12, Erie, Pa., 13, Olean, N. Y., 14, Binghamton 16, Albany 17, Springfield, Mass., 18, Worcester 19.
CARLETON OPERA CO.: St. Paul 9, week, Minneapolis 16, week, Winnipeg 23, week.
DUFF'S OPERA CO: N. Y. City April 11—indefinite.
GILMORE'S BAND: Evansville, Ind., 12, New Albany 13, Louisville 14-15, Dayon, O., 16, Zanesville 17, Steubenville 18, Wheeling, W. Va.., 19, Pittsburg 20-1.
GOLDEN OHERA CO.: Bay City, Mich., 16, week. E, Saginaw 23, week, Flint 30, week.
KIMBALL OPERA CO.: Syracuse, N. Y., 9, week, Binghamton 16, week, Rochester 23, week.
LEWIS OPERA CO.: Coal Centre, Pa., 13-14, Brownsville 16-17, Morgantown, W. Va., 18-19.
LITTLE TYCOON CO: Providence 16, week.
MONTAGUE-TURNER CO.: Buffalo 11-12, Baldwinsville 13, Fulton 14, Little Falls 16, Albany 17-18, Rochester 19-21, London, Ont., 23 4, Lockport, N. Y., 25, Albion 26.
MCGIBENY FAMILY: St. Paul 13-14.
MCCAULL'S SUMMER CO: Baltimore May 2, eight weeks.
NATIONAL OPERA CO.: Los Angeles May 9-12, Denver 16 17, Topeka 18, Kansas City 19-21, St. Louis 23, week.
NOSS FAMILY: Middletown, Del., 12, Smyrna 13, Milford 14, Georgetown 16, Seaford 17, Cambridge, Md., 18, Laurel, Del., 19, Dover 20, Harrington 21.
ROCK BAND: Springfield, O., 12, Dayton 13, Piqua 14, Bellefontaine 16, Marion 17, Upper Sandusky 18, Kenton 19, Lima 20.
STARR OPERA CO.: Brooklyn April 11, six weeks.
STETSON'S OPERA CO: Boston April 11, six weeks.
STETSON'S OPERA CO. NO. 2: Toronto 9, week.
THALIA OPERA CO.: Los Angeles May 9, week.
WILBUR OPERA CO.: Buffalo 9, week, Rochester 16, week, Cleveland 23, three weeks.

MINSTREL COMPANIES.

HAVERLY'S: Philadelphia 9, week, Trenton, N. J., 16.
HI HENRY'S: Three Rivers, Mich., 13, Coldwater 14, Hillsdale 16, Adrian 17.
HICKS': Troy, N. Y., 12-14.
MCNISH, JOHNSON AND SLAVIN'S: Ottawa, Ill., 12, Rockford 13, Chippewa Falls 17, Eau Claire 18, Winona, Minn., 19, Stillwater 20, Duluth 21, Minneapolis 23-5, St. Paul 26-8.
T. P. W.: Chicago May 2, two weeks.
WILSON AND RANKIN'S: Baltimore 9, week.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: New Haven, Ct., 23, week.
ANDY HUGHES' CO.: Brooklyn 9, week.
BEANE-GILDAY CO.: St. Louis 9, week.
COOKE'S SPECIALTY CO.: Chattanooga, Tenn., 9, week.
CALLAN-HALEY CO.: N. Y. City April 25, three weeks, Baltimore May 16, week.
DELEVAN'S PAVILION: Meriden, Ct., 9, week.
GUS HILL'S CO.: Providence 9, week.
GRAY-STEPHENS CO.: Chicago 2, two weeks.
HALLEN-HART CO.: Leadville 12-14, Denver 16, week, Kansas City 23, week, Chicago 30, week.
HOWARD SPECIALTY CO.: Fall River, Mass., 12.
IDA SIDDONS: Baltimore 9, week, Philadelphia 16, week, N. Y. City 23, two weeks.
LILLY CLAY'S CO.: Pittsburg 9, week, Chicago 16, week.
LESTER AND ALLEN: Wilmington, Del., 16, week.
LILLY HALL'S CO.: N. Y. City 9, week, Brooklyn, E. D., 16, week.
MARINELLI CO.: St. Louis 16, week.
MAY ADAMS' CO.: Pittsburg 16, week.
PAT ROONEY: New Haven 19
RENTZ-SANTLEY CO.: Detroit 12-14.
REILLY-WOOD CO: Chicago 9, week.
SPARKS BROTHERS: Jamestown, N. Y., 16.
SID C. FRANCE: Chicago 9, week.
TONY PASTOR'S OWN CO: Brooklyn, E. D., 9, week, Jersey City 16-18, Paterson 19, Poughkeepsie 20, Utica 21.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Meadville, Pa., 12-14, Jamestown, N. Y., 16-18, Lyons 20-2, Seneca Falls 23-5, Malone, N. Y., 27-8.
BALABREGA: Springfield, Mass., 9, week, Greenfield 16-18, Keene, N. H., 19-20.
CROCKER'S HORSES: Cincinnati 9, week, Columbus 16, week.
GLEASON'S HORSES: St Louis 9, week.
HERRMANN: N. Y. City 9, week.
KELLAR: Washington 9, two weeks.
TONY DENIER CO.: Indianapolis 9, week.
TAYLOR'S WONDERS: Montreal 16, week.

CIRCUSES.

ADAM FOREPAUGH'S: Mansfield, O., 12, Tiffin 13, Defiance 14, Chicago 16, week, Battle Creek, Mich., 24, Allegany 25, Grands Rapids 26, Ionia 27, Lansing 28, Detroit 30, Pontiac 31, Port Huron June 1, Flint 2, Bay City 3, E. Saginaw 4, Muskegon 6, Big Rapids 7, St. Louis 8, Oswego 9, Ann Arbor 10, Toledo 11.
BARRETT'S: Washington, Md., 23, Jefferson City 24, Sedalia 25, Independence 26.
DORIS': Allegheny, Pa., 16-17, Newcastle 18, Youngstown 19, Bradford 20, Olean, N. Y., 21.
KING-FRANKLIN: Keokuk, Ia., 12-13.
RINGLING'S: Fond du Lac, Wis., 23.
SELLS BROTHERS': Toledo 12, Detroit 13, Port Huron 16.

A comic opera season of ten weeks opens at the McCuull Opera House, Philadelphia, on July 2. Messrs. Morton and Southwell are the proprietors, and they want to treat with principals and chorus.

Some Notable Private Theatres.

The amateur stage has grown to such proportions of national importance that many wealthy persons, both in this country and in England and France, are possessors of private theatres, some of them very elegant. In England the Campden House Theatricals and those at Lord Holland's House in Kensington are historical, while, for a strange and unique beauty, the private theatre of Lieutenant-Colonel Thorneycroft, in Staffordshire, is unrivalled anywhere. It has a ground plan 100 feet square, and is upward of fifty feet in height, having a gallery running round it, and one side of the whole room is a gigantic old English canopied fireplace, inside which a dinner party of a dozen can be seated. The whole gallery is magnificently and profusely decorated with some of the most splendid old oak carvings to be found—arms and armor and trophies of the chase. Works of art and articles *de luxe* are in abundance. The stage occupies about a quarter of the floor, and in the rear is a recess with an extensive plate-glass window overlooking a fine park-like lawn. When a garden scene is desired this window is exposed and the grounds lighted with calcium lights, giving an actual garden stage 300 feet deep. When the window is closed the recess serves for a waterfall of forty-five feet, with apparatus for prismatic illumination of the water. In all other respects the room is fitted as a luxurious drawing-room, the floor being covered principally by the skins of tigers and other ferocious animals shot in India and Africa by the Colonel's sons. By a perfect system of heating and ventilation, volumes of fresh air, amounting to some 4 000 cubic feet per mile, are always passing through the theatre. This house is also remarkable for a system by which a small furnace in the ground sucks away and consumes every particle of foul air and sewer gas by a natural principle equally applicable to the largest city, and which would save thousands of lives if applied to New York.

The next remarkable private theatre is that, or, rather, those (for there are two) of Mr. John H. Starin, at his lovely park at Fultonville, in the Mohawk Valley. This Hanoverian gentleman, whose vast steamboat and transportation enterprises employ over 3,000 persons, seeks relaxation from the cares of making his millions by extending his generous hospitality to all who come within the precincts of Fultonville, and by entertaining his friends with amateur plays and the sight of a great menagerie. One of his theatres is outdoor, the other indoor. The indoor room is an oblong salon large enough to seat about 280 persons. The distinctive feature of its decoration is very chaste and beautiful in effect, the whole of it being in beautiful inlaid patterns of the different woods of American growth, simply polished. The effect to the eye is very cool, refreshing and unobtrusive. The drop scene, which is one of the most charming efforts of Philip Goatcher's genius, represents a beautiful view of the Mohawk River and Valley, surrounded by a golden frame surrounded in turn by white satin draperies, in front of which hangings are represented on one side a large statuette of a Mohawk Indian in war array, and on the other a Mohawk squaw with implements of hunting. In some respects, however, the outdoor theatre is more curious. It is a squared platform of grass, cut out of the side of a hill and sheltered by trees on every side. The wings are formed of high walls of trimmed evergreens, and the audience are seated on chairs in a charming garden. In this shady and secluded spot are held delightful garden parties, where amateur pastoral plays and the loves of Chloe and Phyllis are rendered among these natural surroundings. The outdoor natural theatre is a copy of a similar one belonging to the King of Hanover. Howard Carroll, J. H. Starin's versatile son-in-law, is his manager of plays.

Mr. Starin's example has recently been followed at Coombe House, in England, where a few months ago a splendid theatrical performance of a pastoral play was given.

The late Doctor Ward had a charming bijou theatre in New York City, and George V. Hecker, one of the pioneers of amateur acting in New York City, erected over his stables at great expense a superb little theatre, on the stage of which many of the leading amateurs of New York received their first experiences of the histrionic art.

Another of the model theatres for amateurs is that of Mr. G. C. Fisk, the president of the Mason Manufacturing Company at Bright wood, which is one of the suburbs of Springfield, Mass. It was opened in January last. This cosy, handsome little theatre had stage-settings which, from their richness and beauty, recalled the lavishness and taste of the early days of the Madison Square Theatre. The pride of the building is the stage, with its multitudinous scenes, flies, pulleys, ropes and tackling, all packed in a small space with the enviable skill shown by yacht-builders. The ample stage is twenty feet deep by forty-five wide, the proportions being taken from the new Hollis Street Theatre, Boston, and are just one-third the size. The proscenium opening is nineteen feet wide by fifteen high. There are three rows of footlights—blue, red and white, with connections for ground lights and bunch lights. The stage is equipped with four rows of grooves and panorama grooves for boxing scenes in any way required. The outfit of scenery was painted by Henry G. Root. The drop-curtain is a view of the Ashuelot Valley, with Monadnock in the distance. There are ten full sets of scenes, with boxing pieces, wings and borders representing drawing-room convertible into a palace, a plain chamber, kitchen, prison, a landscape, a wood, a marine, a horizon, a cut-wood and a street. The scenery is arranged after the best New York methods, and there are no tormentors. The border is brought over 200 large pulleys to a pinboard by the prompter's desk, and all the scenery can be shifted from the stage floor without any one in the fly-loft. The gas supply is controlled from the prompter's desk, and the cocks are protected by a plate-glass sliding panel, as is also a little wheel, a half-turn of which sends the drop curtain up or down in a trice. This wheel regulates a hydraulic machine in the basement, operating the drop curtain, an arrangement invented by Mr. H. Pearson, of Springfield. The gridiron floor is eighteen feet above the stage and the cockloft twenty-three feet. Under the auditorium is a cemented basement for the steam-heating apparatus and machinery, with room for storing everything when the decks are cleared for dancing. A trap-door provides the road. Under the stage are two dressing-rooms and a green-room, with a kitchen for the special refection of members of the cast. It is probable that this is the most thoroughly appointed house and stage devoted entirely to amateurs in America.

At a time when the question of an amateur opera house for New York City is being mooted from time to time, this account of some private theatres may contain suggestions of a practical character. It is certainly strange that in a city which is in effect the metropolis of forty populous and thriving counties, and which is rapidly taking the lead of the whole world in matters of artistic taste, there should not exist a place where its numerous and brilliant amateur associations can either rehearse or give a performance in comfort or in any way commensurate with their importance and popularity.

S. C.

Gold Fields,

that pan out richly are not so abundant as in the early California days, but those who write to Hallett & Co., Portland, Maine, will by return mail, receive free, full information about work which they can do, and live at home wherever they are located, that will pay them from $5 to $25 per day, and upwards. Either sex, young or old. Capital not required; you are started in business free. Those who start at once are sure of snug little fortunes.—*Com.*

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Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Bryan, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.
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NEW AND ELEGANT OPERA HOUSE
Just completed. Seating capacity 1,000; opera chairs. Population 5,000. Stage 20x20. Drop-curtain, splendid scenery, large and commodious dressing-rooms. Splendid show town. Coal Valley is 26 miles East of Charleston, on Chesapeake and Ohio Railroad. Station Connelton. Owned and operated by J. W. MONTGOMERY,
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This beautiful house elaborately finished in frescoing and ornamental painting and supplied with scenery from the studio of Sosman and Landis, sufficient for most any play; having 956 seats, of Kane's latest improved folding chairs; desires to book first-class companies on percentage. Dates open after April 1. Address
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The Great Health Resort of the North. City's population, 5,000; transient, 500 to 2,000; size of house, 60x22; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs
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I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
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Just completed; seats 750; folding chairs; lighted and heated by gas; full set scenery. Population in radius of one mile 4,000. Wanted, good attraction once a week
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On ground floor. This house, burned Dec. 21, 1886, will be entirely remodeled and completed early in August, and will be first-class in all its appointments. Stage 35x60; 8 dressing-rooms. Seating 1,600; 4 boxes. Electric light; steam heat. None but first-class attractions played. For open time address H. S. Taylor, 23 E. 14th street, New York, or G. N. Beechler, 122 E. 1st ave., Oskaloosa, Ia.

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This house is new and is on the ground floor. First-class in every respect Oshkosh is the second city in the State. Only first-class attactions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis H. B. JACKSON.

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PALACE OPERA HOUSE.
Ground floor. Seats 800. GEO. W. ROOT, Mgr.

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and the show business is following suit. All first-class attractions are playing to big business, notwithstanding all reports to the contrary. Every company's interests guarded and no towns will book more attractions than can be played with profit to the companies. Terms liberal. Have still some open time left for this season, and ready to book first-class attractions for next season. No show booked at 10, 20 and 30 cents. Short jumps and the best route to Denver or the Pacific Coast are some of our advantages.
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Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager.

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London News and Gossip.

LONDON, April 28.

Inability to emulate Sir Boyle Roche's bird alone prevented me from assisting at Our Mary's production of the Winter's Tale at Nottingham on Saturday night. A select band of critics journeyed down from London on Saturday afternoon, and seem to have had a very good time. Anyhow, they are enthusiastic alike on her representation of outraged innocence and wounded purity in the earlier scenes, and on the "indescribable beauty and witchery of her movements" as Perdita later on. The Winter's Tale, as an acting play, is but little known to the present generation of playgoers, and, so far as I can discover, this is the first time that the parts of Hermione and Perdita have been doubled. There was thus a double interest in the production. Of Miss Anderson's success there can be no doubt. I am not one of those who claim for this young lady that she is, on the whole, rather better than Mrs. Siddons, Ellen Terry and Mrs. Kendal all rolled into one—but I will go to the stake in defence of my proposition that she is too lovely to do anything very badly. What is more, the ladies of England are (singularly enough) entirely of my opinion in this matter. She is their Mary as well as ours, all the time. As to the Nottingham show, I will not inflict upon you a second-hand criticism of a performance which I did not witness, but will content myself by expressing a hope that when Our Mary plays Hermione and Perdita at the Lyceum, next September, that I may be there to see.

* * *

Notwithstanding the counter-attraction in Nottingham town last Saturday night, there was yet a goodly number of the critical gathered together at the Lyceum to receive with fitting honors the first of the series of revivals which Irving has arranged to shed upon the faithful ere he departs the land of the Bird of Freedom whose home is in the setting sun, etc. The bill of the play consisted of The Bells and Jingle, titles which run rather well together on one programme. Concerning the first named item, in which Irving made his first big success, little need be said, for it is almost as familiar to Americans as to us. Suffice to say that the Eminent One never played Mathias better—if so well—and that the vast audience, whenever relieved from the spell exerted by the blood-curdling burgomaster, gave vent to tremendous outbursts of applause, and called their favorite actor again and again.

* * *

Jingle is, I fancy, not so well known to you. It was originally brought out in 1871, when it was a four-act comedy called Pickwick. Albery, who had the year before made such a hit with Two Roses, was responsible for this adaptation, and a very weak adaptation. Though, for the matter of that, it is doubtful whether anyone could satisfactorily adapt the "Pickwick Papers." Irving, however, made a great impression as Jingle. The piece is now cut down to one act, and is considerably improved thereby. Irving, within a few minutes after Mathias' awful death-scene, bounded merrily on to the stage, and, as before, set the house in roars of laughter. It is a performance instinct with true light and low comedy, and will, I should say, be highly appreciated during his forthcoming American tour.

* * *

The day before this revival a meeting was held on the Lyceum stage for the purpose of furthering the scheme of enlarging and improving the Shakespearean Library at Stratford on-Avon. Irving was in the chair, and, as is his wont, his orations were marked by good taste and apt humor. Many more or less potent, grave and reverend Shakespeareans, titled and otherwise, were present, and gave off their views in more or less ponderous style—generally more. The most humorous and sensible speech from the visitors was made by the American Minister, your Mr. Phelps to wit, who, after claiming W. S. for America, proceeded to point out that America would regard it not only as a privilege, but a right, to contribute toward the proposed library. MIRROR readers may be interested to learn that every reference to the land of the Stars and Stripes was greeted with the greatest enthusiasm by all present.

* * *

On Monday afternoon a numerous audience of quite another kind filled the little Criterion, ostensibly for the benefit of the matinee-giver, Gillie Farquhar, a relation of the high-toned banking house of that name, and a "professional" of some two or three years' standing. I have used the word "ostensibly" with intention, for although Gillie's status in "Society," with a big S, argues that he has many friends, or, at all events, acquaintances, a still stronger reason for the big audiences that had gathered together, and had in most instances passed in either on its card or on its countenance, was that the play of the afternoon was popularly supposed to be more than "suggestive." Thus was a piece now called May and December, but originally called The Novel Reader, under which title (and after a lot of fuss had been made about the licenser refusing to license it) it was first tried at a Globe matinee four or five years ago. It is but an adaptation of La Petite Marquise, but it took two people to adapt it, Sidney Grundy and Joseph Mackay to wit. The first matinee was private; that is to say, no money was taken at the doors; and after the piece was over a special rhymed epilogue, written by the adapters, was spoken by Lydia Cowell (Mrs. James Mortimer), who then played the novel-devouring and all but unfaithful young wife who, after a somewhat stormy experience of her military admirer and would-be seducer, comes back to her septuagenarian husband, presumably with the intention of living happily forever after.

"Do you consider it [the play] so very awful?" asked Miss Cowell at the first matinee of The Novel Reader, now May and December. Candor compelled us to confess, *sotto voce*, that it was *not*. Still, it was a cruel, heartless, cynical piece that left a nasty taste i' the mouth. And this sensation was intensified on at the G. Farquhar matinee, perhaps because the piece was much better played on the whole. Even Gillie displayed, for perhaps the first time, some touches of humor and character. To those who have regarded Gillie as merely a well-meaning attempter at acting, and they are many, the *Daily Telegraph's* remarks on Tuesday to the effect that Gillie had "added another portrait to those which he," etc., etc., was, to say the least of it, amusing. Kate Rorke was splendid as the romantic heroine, and E. W. Gardner, the young actor to whom pretty Kate is "engaged," acted artistically in the repulsive part of the utterly selfish would-be seducer. Miss Cowell this time played the soubrette part, and W. Blakeley was delightfully droll as a Barrister with one everlasting. Among the audience in this intended to be auspicious occasion was Our Only Heir-Apparent.

* * *

There was also another matinee on Monday. This was at the Gaiety, and the subject was a new and original comedy drama of domestic interest in three acts by Clement O'Neil and Harvey Sylvester, entitled Twice Married. When I say new and original, etc., you will understand it is the author's description—and not mine. The justice thereof is a matter of opinion anyway. Also, though the piece was not unconnected with domesticity, I for one failed to discover any interest therein; but, barring that the comedy element was not easily discoverable, and that there was, after all, very little that was, so to speak, dramatic in it, the author's description will serve fairly well. The production of Twice Married was probably due to the fact that it contains an old man's part which Fred Leslie—an artist deservedly popular on both sides of the Atlantic—thought would fit him. As the result proved, he was mistaken. I take Fred Leslie to be absolutely the best burlesque actor at present on the English stage, but when he seeks fresh woods and dramatic pastures new he goes down several pegs, in my estimation, at once. In saying this I do not intend to disparage the actor's versatility, but I do say that his very excellence as a burlesque artist is a *bit* against his success in other lines of business. We are so accustomed to his inimitable fooling that when he desires to be serious, we seem to resent the desire as an impertinence. But there was little enough scope for his powers in Twice Married. He had to play a retired shipwright who has married a second wife, whose first husband presently turns up as suitor for the hand of the old shipwright's daughter by wife No 1. Wife No. 2 flies from home in deep distress. Old shipwright goes mad for an entire act and recognizes nobody. Meanwhile the daughter's original sweetheart, an unassuming young schoolmaster, is in despair. By and by schoolmaster finds out that wife No. 2's first husband murdered his (schoolmaster's) brother. A comic policeman is put upon his track, and in endeavoring to escape the villain falls into the canal and is comfortably drowned to the joy of all concerned.

E. D. Ward, G. Shelton and Percy Ayndal, all competent actors, supported Leslie loyally, but the result was unsatisfactory. The best written part in the piece was a comic servant, and this was admirably played by Cicely Richards. Twice Married was received with enthusiastic applause throughout, but I don't fancy it will ever find its way into an evening bill—in London, at all events.

* * *

James Mortimer's new comedy, The Alderman, is to be produced at a Criterion matinee to-morrow, mention of which reminds me that at the Prince of Wales' last Friday afternoon they tried another Nihilistic play on the matineers. This was called Christina, and was the work of Messrs. Percy Lynwood and Mark Ambient. Coming so soon after The Red Lamp, this second dose of Russian revolutionary business was a bit stronger than some of us could stand. The language was ambitious and there was too much of it. The villain of the piece is a Nihilist conspirator, who is also a spy in the pay of the Russian Government. He seeks to marry Christina, daughter of the Prince Korosoff, for her money, and in his endeavors to effect his purpose plays general Sheol with all the other characters. Indeed, but for the efforts of an all-powerful editor the villain would have worked his wicked will unchecked; but the editorial power was too much for him and he wilted at the finish. Finally, having killed Christina's father, a masked man came out of a cupboard and killed him; and so I suppose it may be said that all ended happily. Herman Vezin played splendidly as the villain, and Alma Murray was effective as Christina. The extraordinary editor was well represented by Frank Archer. The rest of the characters do not call for mention.

* * *

After taking further counsel the Alhambra directors wisely decided to throw over the absurd title, Theodora, which (as I told you last week) they had chosen for their new Russian ballet. They have now resolved to call it Nadia. Jacobi has composed for it twenty-two numbers, of which report speaks highly. One of the scenes will represent a large grotto in a Siberian silver mine.

* * *

The last new play which falls to my lot to chronicle for you this week is The Witch, a tragedy in five acts adapted from Zitger's Die Hexe, and by Charles Marsham Rae, and tried on a Princess' audience on Tuesday afternoon. This proved to be a gloomy and crude affair, with one or two strong dramatic moments—which moments were taken every advantage of by that massive melodramatic actress, Sophie Eyre, who played the name-part. This was a young woman, who during the long absence of her lover, Sir Rupert, at the thirty years' war, had gone in for the study of the black art, much to the disgust of the neighboring peasantry, who kept coming on in shoals, in order to signify their desire to tear the young Witch limb from limb. When the Knight returned he proceeded to fall in love with the Witch's young sister and she with him. Still, he kept his promise and would have married the Witch but that she, after having caused her young sister a bad quarter of an hour, cast her bridal veil at that young lady's feet, and thus led to a general riot. Eventually the Witch's castle was besieged, and in trying to save Sir Rupert and his retinue, who had fought in her cause, she was wounded by the besieger's artillery, and died bestowing her sister's hand upon Sir R. The young sister was played by Mrs. C. McRae, wife of the adapter, and described in preliminary "para" as "a new beauty." She looked pretty enough, but in trying to be girlish protested too much.

* * *

We are all summoned to appear at the Royalty again to-night, there to pronounce upon a new three-act farcical comedy called A Tragedy, which Willie Edouin produces in place of Mark Melford's comedy-drama, Ivy, which was withdrawn last Saturday after a run of seven nights. Edouin is said to have a good part, but alas! Alice Atherton does not play in it. Alice is (also alas!) still seriously ill. Well, well, here's better luck to Edouin all round.

GAWAIN.

Orthoepy.

Conjure. This orthography spells two words, the one meaning: To call on in a solemn manner; the other: To enchant, to charm, to bewitch. The latter word is accented on the first syllable, which is pronounced *kun*, not *kon*, as I have heard it pronounced several times lately.

Gala. If Miss Vernon would pronounce this word according to Walker, Smart, Worcester, or Webster, or in accordance with the usage that prevails, she must not make the first *a* broad, as in *father*, but long, as in *gale*.

Mistress. Miss Vernon pronounces this word as though it were written *mistruss*.

Fairest. And this word Miss Vernon pronounces as though it were written *fairust*.

Miss Dauvray, like Miss Vernon, is not unfrequently careless in her utterance of final syllables.

Perfume. Though analogy, prevailing usage, and the weight of authority are against him, Mr. Harkins prefers, it would seem, to accent this substantive on the second syllable.

Betrothal. This word, like *betroth* and *betrothed*, is more frequently incorrectly than correctly pronounced on the stage. In the company of Miss Genevieve Ward, and of Mrs. Langtry, however, it is correctly pronounced. The *oth* is like the *oth* in *broth*.

Circumstance. Regal Miss Bancroft will persist in making too much of the *a* of this word.

Revolt. There were those that thought the members of Mr. Boucicault's company erred the other night in Fin MacCool in making the *o* of this word long as in *revoke*. Not so. The weight of authority is on the side of the long *o*.

Year. It would be interesting to know where so many Britishers—and Miss Dauvray—get their pronunciation of this word, and also of *here*.

Aspirant. Mr. Ramsey's authority for accenting the first syllable of this word is very slight.

Association. Mr. Ramsey has no authority for pronouncing the *c* of this world like *s* instead of like *sh*. Besides being unauthorized, Mr. Ramsey's pronunciation of this letter has a thin bodiless ring that is far from being agreeable. For this treatment of the *c* in *pronunciation* there is some authority. Mr. Ramsey has not yet learned so to carry himself as to appear to be quite comfortable.

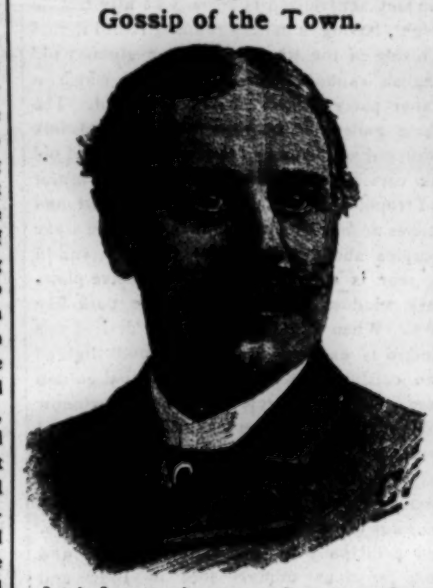
"I ask your pardon!"—Twice lately I have heard this sentence spoken on the stage: by Mr. Whiting in The Love Chase and by Mr. Gotthold in The Rivals. Both made *ask* very emphatic, touching *pardon* comparatively lightly, yet the words *I ask* may be dispensed with without any loss so far as either the sense or the force is concerned. *Your pardon!* properly spoken, conveys the same thought, and conveys it as forcibly as does the whole sentence. Not *ask* but *pardon* is the word to emphasize. If a stronger word than *ask*—*implore*, for example—were used the case would be somewhat different. No man plays well that doesn't read well; no man reads well that doesn't think, and no man that thinks should should make such false readings as this. If he does think, yet makes such readings as this, then he were better at something else than at the art of acting.

ALFRED AYRES.

Errata.—Last line, second paragraph of my last article, read authorized instead of unauthorized.

The line, "Partaking of your hospitality" (see MIRROR of April 16), was spoken by Mr. Whiting, not by Mr. Sothern. One slip the more for Mr. W., one the less for Mr. S.

Gossip of the Town.



Louis James, whose portrait appears above, has just closed his first starring tour, and it has been attended with success. He goes out again next season, and will no doubt do still better.

W. A. Whitecar is at liberty for next season.

Esther Lyon, late with Mrs. D. P. Bowers, is disengaged.

Robert Downing has closed a season of thirty-nine weeks.

Annie Wood is at liberty for eccentric and comedy old women.

The Bethunes are again at war over the custody of Blind Tom.

The Wages of Sin will be under the management of F. B. Bowers next season.

Emma Lawrence, a pretty little soubrette, is the latest acquisition to the Casino forces.

The Conried Opera company has abruptly closed its season at Harrigan's Park Theatre.

William S. Harkins closes season this week with the Shadows of a Great City company.

Summer dates may be had at Tony Pastor's Theatre, but not to vaudeville combinations.

Mr. and Mrs. Charles J. Bell (Eleanor Lane) have gone to England to spend the Summer.

The Silver King partnership between King Hedley and George L. Harrison terminated this week.

Mr. and Mrs. Harry De Lorme have been engaged for a ten weeks' Summer opera season in Pittsburg.

Henry Askin has been engaged by John A. McCaull for the Summer season of opera at Wallack's Theatre.

The Fowler-Warmington Skipped by the Light of the Moon company closes season in Cleveland this week.

Thomas W. Holmes, treasurer of Haverly's Minstrels, was in the city during the week to see his family off to Europe.

A contract was signed the other day whereby Harry Miner is to take entire control of McKee Rankin's enterprises.

Ethel Corlette has taken Lilly Grubb's place in Nat Goodwin's company. Miss Grubb has gone to her home in Baltimore.

W. G. Peterson is business manager for Ernest Bartram and Charles J. Burbidge, who star in A Night Off next season.

Peter Blow, treasurer of Hoyt and Thomas' Rag Baby company, has been engaged for the Casino travelling company next season.

Retta Mann retires from the Kindergarden company at Dockstader's on Saturday night and will be replaced by Jennie Williams.

Harry E. Sanford, Maggie Mitchell's manager, and Elsie Gerome are engaged, but the date of the happy event is not announced.

Patents have just been granted to Henry Pincus for the ingenious mechanism to be used in William A. Mestayer's new play of Tobogganing.

Marc Klaw and A. L. Erlanger, who look after Effie Ellsler's professional interests, have taken desk-room at Taylor's Exchange for the Summer.

Nelse Waldron has been engaged by Horace Wall to attend to the extensive alterations to be made during the Summer at the New Haven Opera House.

W. H. Matthews, of the Grand Opera House, and Charles N. Schroeder, of the Fifth Avenue Theatre, take a second trip to Europe together this Summer.

Charles Bowser leaves for San Francisco by steamer to-day (Thursday). He goes under engagement to Al. Hayman for the Summer season in San Francisco.

Barton Key, who drew up the agreement by which Mrs James Brown Potter stars here next season under Harry Miner's management, is a cousin of the lady.

Julia Marlowe finished at Marlborough, Mass., last Saturday night a very successful two weeks' starring tour. She will probably go out again next season.

James R. Garey begins his starring season as Wah No-Tee, in The Octoroon, under the management of A. B. Anderson, at Yonkers, to-morrow (Friday) evening.

Hugh Mack, William Keough, Pete Randall, William Sullivan and Courtney Haviland have been engaged by Harry Mann for Evans and Hoey's Parlor Match company.

Stella Rees has returned from a starring tour in interior New York, and writes: "No, thank you; no more starring." Miss Rees is seeking an engagement in the legitimate.

After being in town twenty-four hours, Will J. Davis had booked, for his new Haymarket Theatre, Chicago: W. J. Florence, The Parlor Match and Hoyt and Thomas' attractions.

T. H. Winnett will shortly go to Mt. Clemens, Mich., for his health. He has abandoned his business trip to Europe with J. B. Studley, his star for next season. Mr. Studley goes alone.

M. J. Kennedy begins a brief Spring engagement with The Private Secretary at the Arch Street Theatre, Philadelphia, Monday May 16 under the management of James F. Hyde.

Stella Rees, who closed her season on Saturday night in Glen's Falls, has been engaged to go with Edmund Collier next season. Mr. Collier will star in the same repertoire as last season.

The Casino company goes on a four months' trip in the Autumn, playing only in the cities of Boston, Philadelphia and Chicago. It is quite probable that another opera besides Erminie will be presented.

The Black Hussar will be given for three weeks longer by McCaull's Opera company at Wallack's. Then follows Falka and Prince Methusalem, and later on Suppe's new opera, The Bellman and Jacquette.

The production of Louis Lodovisi's new comedy, A Game of Chance, has been post-postponed from Tuesday till to-morrow (Friday) afternoon, when it will be presented at the Madison Square Theatre.

Charles Frohman leaves for San Francisco this (Thursday) morning in response to a telegram from Al. Hayman, who wishes to see him in regard to next season's business, and also to close negotiations for a production in New York.

On next Monday night, weather permitting, the roof garden of the Casino will be thrown open, on which occasion a number of new musical selections from the pens of Strauss, Suppe and Milloecker will be heard for the first time in this country.

E. G. Gilmore tried to secure W. J. Ferguson to play Carrickfergus in the Gilmore-Kiralfy production of The Duke's Motto next season. Mr. Ferguson was obliged to decline the offer, as he has signed with Mr. Palmer for the Madison Square company.

Henry F. Greene has just closed as business agent of the Louise Rial company, the late tour of which he reports as successful. Miss Rial opens in her new play, which was originally written for Mrs. Langtry by Leonard Grover, at a Broadway theatre next season.

Bijou Fernandez makes her debut as a child star at the Windsor Theatre on June 27, in a new play entitled Peggy, the Fisherman's Child, by Annie Lewis. The company already engaged comprises Marion Russell, Alice Crowther, Marion Erle and J. H. Fitzpatrick.

S. Miller Kent, who was for three years with James O'Neill in Monte Cristo, has been engaged by A. M. Palmer for the Madison Square Theatre. Mr. Kent has also accepted an engagement to appear in Neil Burgess' support at the Bijou Opera House during the Summer.

It looks at present as though there might be trouble between Neil Burgess and the Bijou Opera House management. Mr. Burgess holds a contract to play at the theatre this month, and Messrs. Dixey, Miles and Barton desire him to change the date to later in the Summer.

By kind permission of Denman Thompson, Connor Roach has secured Virginia Marlowe to create the leading juvenile part in his new play, Hearts and Homes, which will be produced in New Haven on May 12. Afterward Miss Marlowe returns to The Old Homestead, where she will remain until the close of the season.

The entire Held by the Enemy company leave this city on next Sunday night on the Erie Railroad direct to San Francisco, where they open on May 30. W. H. Gillette has telegraphed from the latter city that he found on his arrival that Al. Hayman had the preparations for the production so far advanced that he took advantage of the fact to start out for a trip through the mountains.

Emily Kean, one of the cleverest soubrettes, is disengaged for next season. She was for three years with the Hanlons; last season with Roland Reed, and this season with C. A. Gardner in Karl, being featured. With each season her popularity has increased, until now she is in receipt of flattering offers, some of them to star. The latter she has the good sense to reject. Besides her talents as an actress, Miss Kean is a fine vocalist.

The annual meeting of the American Dramatic Fund Association was held on Monday last, and the following officers for the ensuing year were elected: S. L. M. Barlow, President; R. B. Roosevelt, Nathan Seely, S. H. Hurd, John Gilbert and Edward G. Black, Trustees; W. R. Denham, W. P. Davidge, W. J. Florence, William Warren, C. W. Coul dock, J. H. Stoddart, George Becks, James Taylor, Theodore Moss, John Moore, F. L. Rogers Carl Ahrendt, Joseph Proctor and J. H. McVicker, Directors; George Becks, Secretary and Treasurer, and Dr. H. F. Quackenboss, Honorary Physician.

Newton Gotthold and Eleanor Carey have been engaged by Bolossy Kiralfy for the spectacular production of Sardou's Patrie—now called Dolores—which was lately revived with immense success at the Porte Saint Martin, Paris. Mr. Kiralfy is now in France attending to details, having purchased the scenery and costumes used in the Parisian production. Mr. Gotthold will have full control of the stage, and will also play the part of Count Ryssor, enacted in Paris by M. Demain. The play will be presented at the Chestnut Street Opera House, Philadelphia, on August 29 for a run of four weeks, and will only be played in the large cities and for long engagements. It will also be put on in this city for a run. There will be over 200 people used, and the ballet will simply be an adjunct, not the feature, of the representation. The play is in five acts, and Sardou claims it as his masterpiece. It deals with the Rebellion of the Netherlands, and the story is taken from Motley's "History of the Netherlands."

Amateur Notes.

The Arcadian presented Hazel Kirke at the Brooklyn Athenæum on Wednesday evening, May 4, for the benefit of the Beecher Memorial Statue Fund. The cast included J. C. Costello, S. G. Frost, Edward Slattery, Ella G. Greene, Harriet Lawson and Kitty Lee.

This (Thursday) afternoon, May 12, Helen Bruno will appear at the Bijou Opera House in Cut Off With a Shilling and Book 3d, Chapter 1st, supported by amateurs. Signor Del Puente, Signor Novara and M. Guille are to sing during the intermission.

In the Courts.

THOSE OPERA SUITS.

The National Opera Company is beginning to have suits pile up against it as well as its predecessor, the American. The latest is that of Jessie Bartlett-Davis, the contralto, who wishes to recover $727, the amount of a couple of cheques which she got from the treasurer of the company in payment of salary, and which were endorsed by Mrs. Jeanette M. Thurber. She placed the cheques in the Garfield National Bank, and was surprised to find them dishonored. The cheques were drawn on the Second National Bank, and had been made out before the company started on its Western trip. Her lawyers then went to see Mrs. Thurber, and she in turn sent them to her attorneys. They said they wished the matter attended to at once. It was not, however, and the suit was brought. The complaint charges that a fraud was committed by the Company in giving the cheques when it was known there was no money in the bank to meet them.

In the American Opera suits there have been some arguments during the week. When William Parry obtained a judgment against the company, but could find nothing to attach, he sued R. H. Hoadly, stockholder, as the owner of fifty shares, which made him liable to pay $5 000 of its debts, according to statute. Mr. Hoadly demurred on the ground that though he had subscribed for fifty shares, he had never paid in a cent, and according to the statute ten per cent. of the par value of each share of capital stock must be paid in before a person can exercise the right of ownership. Judge McAdam, of the City Court, held that this defence was good law. Mr. Parry is now looking around for some stockholder who has paid in one-tenth of the par value for his shares. When he finds him suit will be brought at once.

The suit of Mme. Fursch-Madi against Manager Charles E. Locke for $6,000 is progressing. The other day Locke's attorney asked Judge Barrett for a commission to take Locke's testimony in California, claiming that he was the main witness for the defence. The motion was opposed by the prima donna's lawyer on the ground that Locke had plenty of time to give testimony while the opera company was in New York. It was further claimed that the only defense set up had been that the contract of Mme. Fursch-Madi had been made with the opera company and not with Mr. Locke. This defence had been deprived by the contract itself, which was signed by Mr. Locke personally—not as an agent or as manager of the company. Judge Barrett decided that Mr. Locke could have twenty days' time to get his testimony in. The case will be tried at the next term of the Supreme Court.

MISS STOFFER'S LITTLE SUIT.

This is the time of year when actors find it necessary often to bring in little suits for salaries which have not been paid. Josie Stoffer has instituted a little suit in the City Court against Gus Williams for $90, or three weeks' salary. The defense is that the young lady had a dispute with the leading lady of the company, and used such language that Mr. Williams was obliged to discharge her. This little case will be tried in a day or two and decided.

Chicago's Next New Theatre.

Will J. Davis is in town on business connected with his new theatre in Chicago—the Haymarket. Mr. Davis described the house in detail to a MIRROR reporter. The site is on Madison street, West side, and is 120 feet front by 186 deep, running through to Meridian street. The theatre proper will be 120 by 94 feet, with a main entrance twenty feet wide running through the business building to the foyer. This business building will be of pressed brick, five stories high, and will contain stores, offices and a café. A foyer thirty-six feet square will be ornately finished and furnished, with a fountain in the centre. A curtained entrance leads from the foyer to the parquet floor, and spacious stairways lead to a balcony foyer, and from thence to the family circle. Retiring-rooms lead from both foyers. The gallery entrance is directly from the street. The main floor will be divided between parquet, parquet circle and eight boxes, with four-foot aisles, and a six-foot lobby in the rear. The balcony will have five sections and six boxes, and the family circle will have the same number of sections. The gallery will be fitted up with substantial benches. The total seating capacity will be 2,474, with standing room that will accommodate over 500 more. The dimensions of the auditorium are—width 90 feet, depth 75—thus bringing every auditor within good seeing and hearing distance of the stage. The exits are ample in case of emergency. Engines, boilers, electric, steam heating and ventilating machinery are all underneath a court outside the theatre.

The stage dimensions are—depth, 48 feet; width, 90; first fly-gallery, 32; second fly, 53; rigging-loft, 70. Eight finely-furnished dressing-rooms will be on and above the stage, with fourteen dressing rooms, a band room, etc., beneath. The design of the interior decorations of the theatre will be rather Venetian, bordering on Romanesque. The entire house will be lighted with the incandescent electric system. Noxon, Albert and Toomey will attend to to the decorations and scenery.

Manager Davis has his headquarters at the St. James Hotel. He has already begun his bookings, and has secured Thomas W. Keene, the tragedian, as the opening attraction. The date is Dec. 24—Christmas Eve. It is rumored that W. W. Cole, the wealthy circus-man, is behind Mr. Davis in this enterprise.

A May-Time in Saratoga.

On May 18 T. W. King's new comedy, The Judge, will be brought out at Saratoga. Mr. King is well-known as a story-writer, and is at present on the staff of the *Saratogian*. He was at one time on the correspondence staff of THE MIRROR in one of the large cities. Odell Williams, who is starred in the comedy in the title role, is busily rehearsing his company this week in the city. In a talk with a MIRROR reporter, he said:

"I am not abondoning myself to over-sanguine expectations; but I think the play has excellent prospects of success. Of course, the Judge is the central figure; but there are five comedy parts. Most of the serious part of the plot is simply referred to as dark doings twenty years before the opening of the story. Two men fight a duel. One takes an unfair advantage, firing before the word, and kills his man. A brother of the survivor was to have given the word. The latter kills him to hide his disgrace, and later commits suicide through remorse. All very horrible, of course; but, as I have said, these crimes are simply referred to. Each man leaves a child. One of these is a girl—the daughter of the man who died in the duel. The others are boys, sons of the brothers. These children are grown when the play opens. The daughter is the ward of the Judge, and is being educated in New York. He brings her home to his plantation amid great rejoicing. The cousins are suitors for the girl's hand. The son of the murderer of the girl's father monopolizes the villainy of the piece, and is the unsuccessful suitor. He is foiled through the Judge holding 'papers' that are played as trumps when needed. These papers divulge the story of the crimes.

"The Judge is a chivalric old gentleman, the sort of person who is met in every village in the South—full of patriotism and quaint speeches. The rehearsals are running very smoothly. For support we have selected an excellent comedy company, including May Wheeler, Florence Vincent, Annie Ware, Porter White, E. J. Ratcliffe, Thaddeus Shine and D. G. Longworth. If the piece is a success, and I can secure proper management and good equipment, I will star in it next season."

A Boston Theatre's Record.

"The past season of the Hollis Street Theatre has been splendid," said William Harris to a MIRROR reporter the other day. "Since its opening two seasons ago it has, with the exception of the Boston Museum, been the only theatre in the city where long runs have been made. My season opened with Dixey for twelve weeks, and the closing night of the engagement equalled the opening. The longest run of any attraction since our opening was that of The Mikado, which lasted for twenty-two weeks, while the largest money receipts we had were those of Mme. Bernhardt. The engagement during which we had the greatest number of people in the house was that of the Dalys in Vacation. They played to over 16,000 paying auditors.

"Our season will close with the run of Evangeline. Mr. Rich and myself spent $3 000 on the production, and we expect to run it way into the Summer almost. The theatre is a new one, you know, so that all we will have to fix up during the warm months will be the accounts. We open our next season on Sept. 5, presenting The Corsair, which follows its run at our house by an engagement at the Bijou Opera House. Regarding the Dalys, who have just closed their season at our theatre, you may state that we were so pleased with their success that we have engaged them for a term of two years for a tour through the country. They will open their next season in the Eastern Circuit on August 22, and will produce during the season a new comedy by J. J. McNally, of the Boston *Herald*, and Thomas A. Daly, entitled Upside Down, in which they will come later on to New York for a run."

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